

VOGUE

AUGUST 1

News for the smart girl in and out of college

The Young Way to Wear the New Fashion

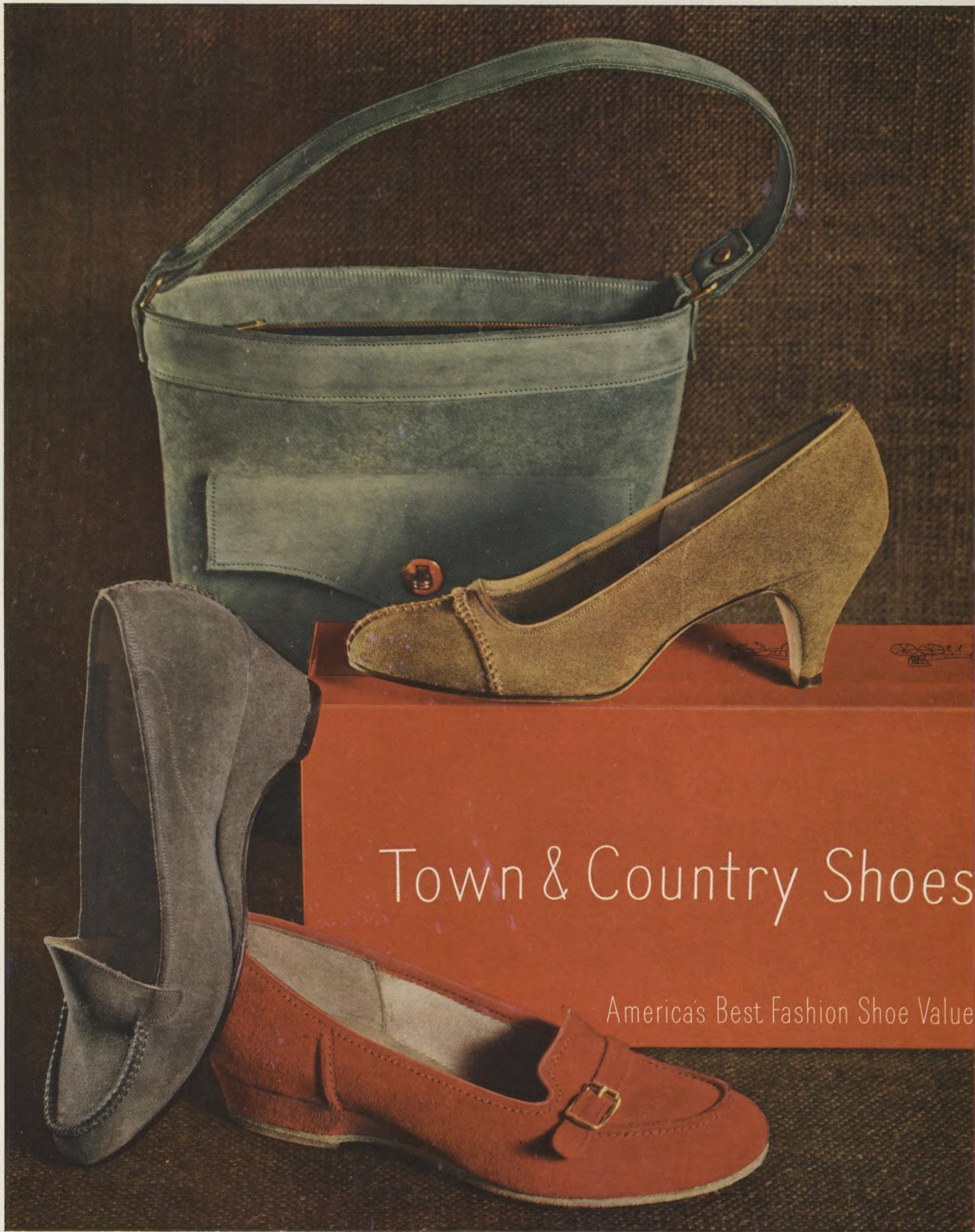


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ADVANCE RETAIL TRADE EDITION

Opposite page 16



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America's Best Fashion Shoe Value

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V. - PATCÉVITCH Publisher

AUGUST 1, 1956

COVER

Young look that's right in line with everything new in fashion—blousing; winter jackets warmed by fur linings; coiffures with a sidewise bounce that suits the soft new bulk of hats. Grey tweed sheath and matching fur-lined jacket (rabbit fur, for the record); by Junior Sophisticates, in Pacific Craft wool. About \$99. These, Betmar hat, gloves by Alexette Bacmo, Trifari earrings: Bonwit Teller. Costume, also at Hudson's; Neiman-Marcus; I. Magnin; shops on page 86. Ingber bag: Altman's. Pond's "Naturally Red" lipstick.



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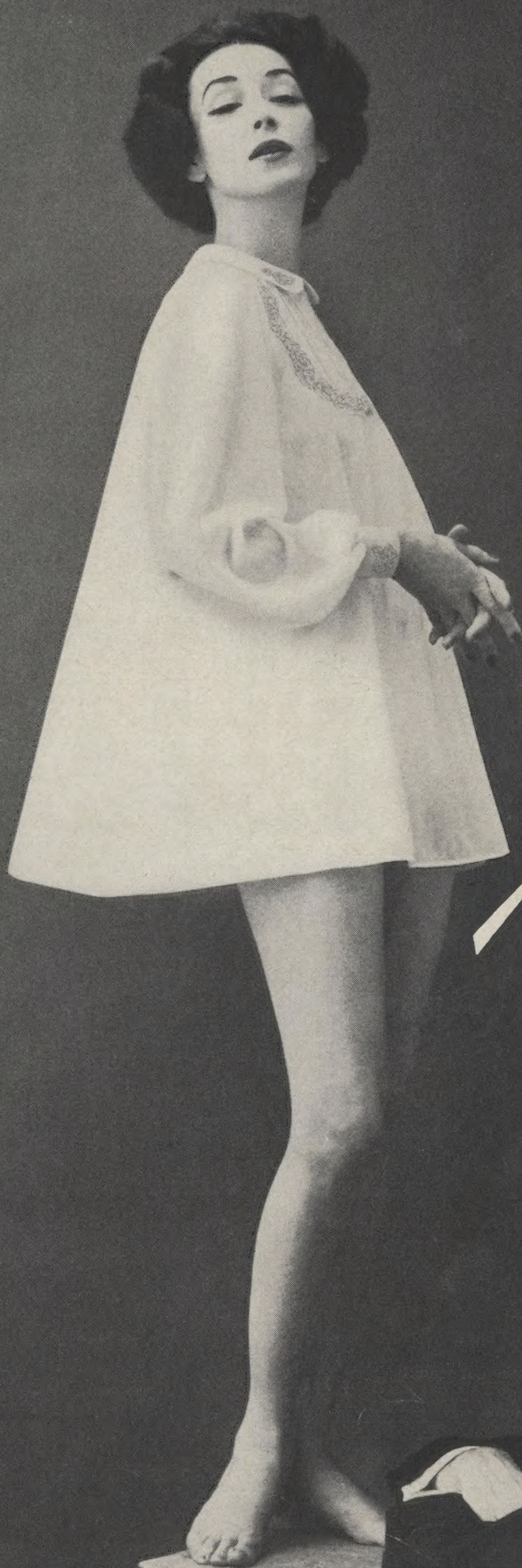
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(as told to
our campus
correspondent)

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AUGUST 1, 1956

11



oh yes you would, *precious...*

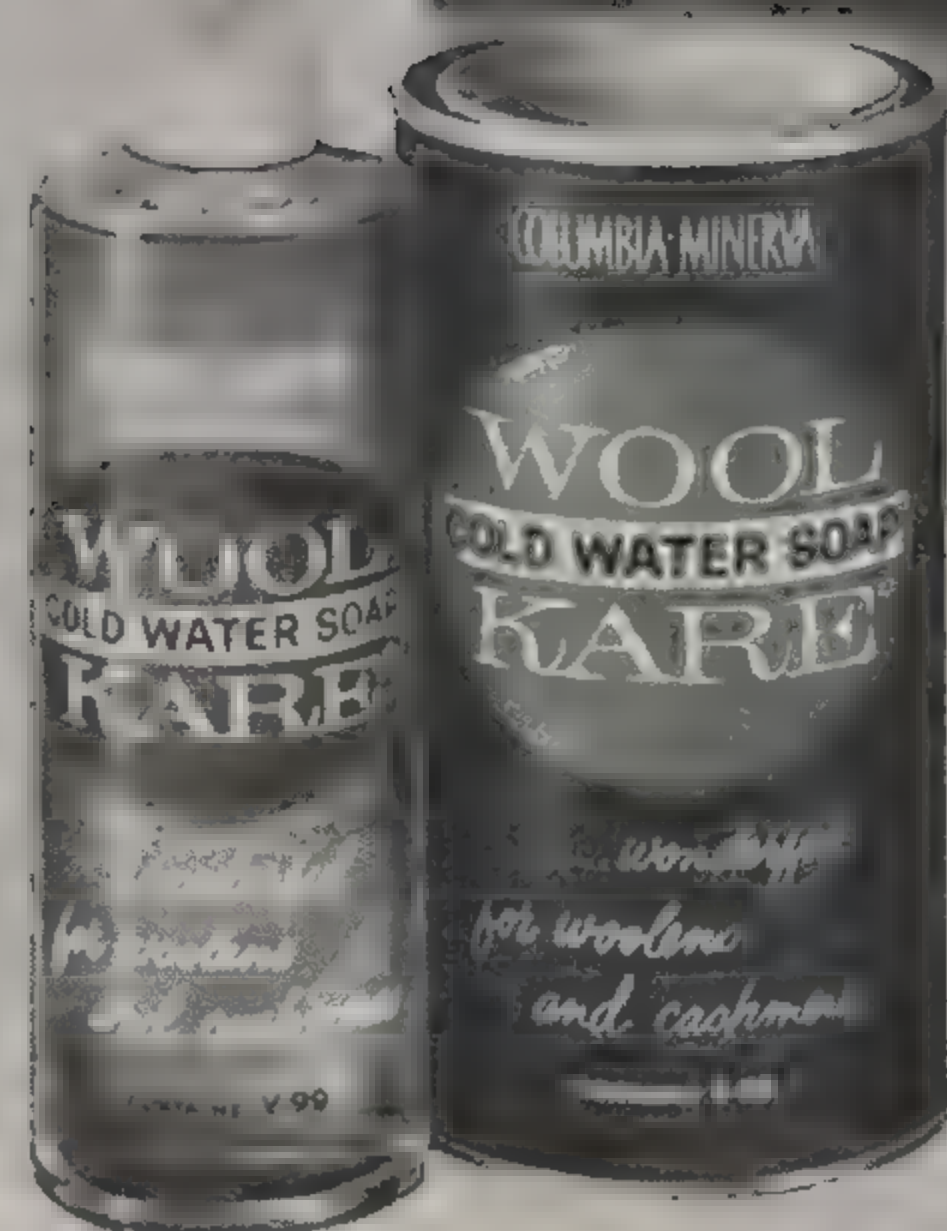
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BEAUTIFUL
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Buffalo, N. Y.—WM. HENGERER & CO.
Chicago, Ill.—N. H. ROSENTHAL FURS, INC.

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The Contour Pump

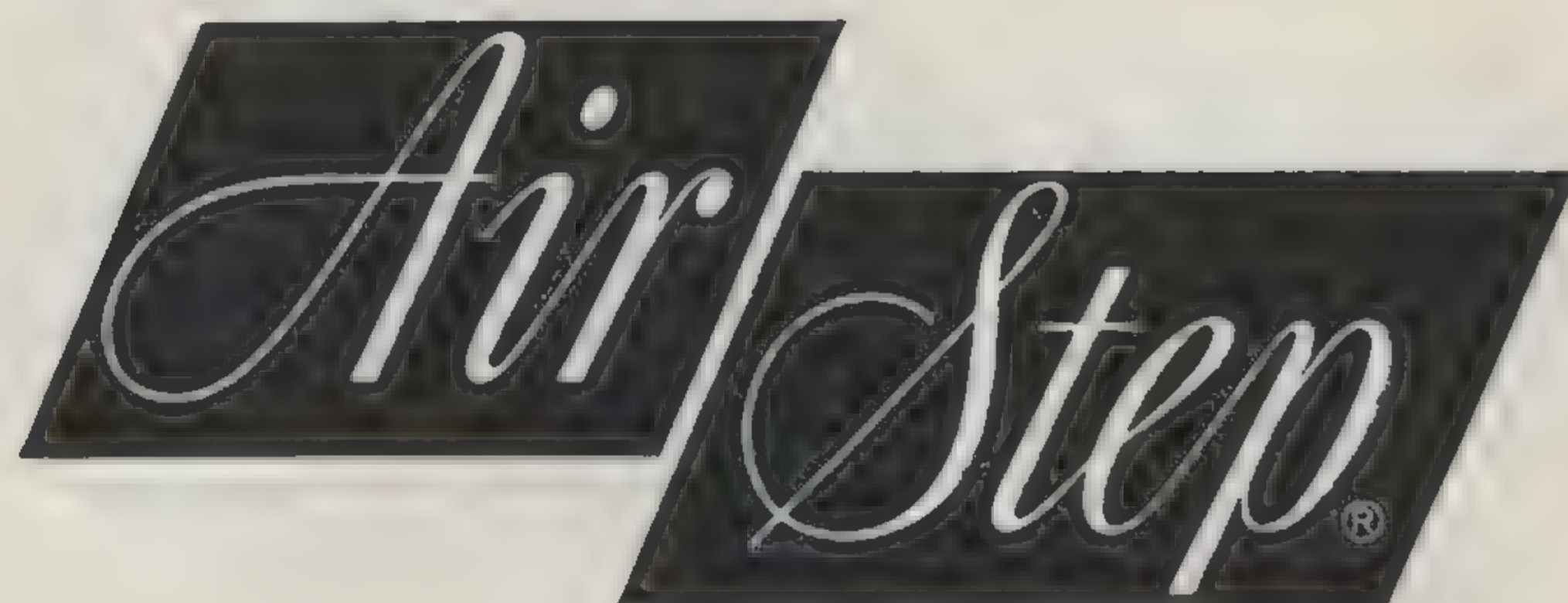
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VOGUE

USE VOGUE'S AUTUMN FASHION POINTS

TO PRESENT FASHIONS FROM YOUR OWN STOCKS

- The silk shirt (pages 97 and 98; 116 and 117)
- Drawstrings (pages 102 and 103)
- Offbeat plaids (pages 104 and 105)
- The one-yard coat (pages 106 and 107)
- Argyle dress, oversweater (pages 108 and 109)
- Young neo-sweaters (pages 110 and 111)
- Evening red and white (pages 112 and 113)
- Young runabout coats (pages 114 and 115)
- Red and black accessory notes (pages 122 and 123)
- Young knitting, fur, winter cottons (pages 124 and 125)
- Vogue's Prix Wardrobe (pages 156 to 159)

The New Way
to Wear the
Young Fashion showing . . .
FASHIONS
FOR THE
SMART
GIRL
IN AND OUT
OF COLLEGE

■ **OTHER VOGUE FASHION IDEAS:** Fur capes and coats in new shorter-than-long lengths. . . Jersey—the base of some of the best new looks, shows up early in suits timed for the first change in weather . . . more suit news: black for town and belted suits . . . the new black dresses for late-day, with barebacks, sleeves and soft bow interest . . . the important use of red in college wardrobes . . . the big cuff link boom coming in with the new silk shirts . . . pearls in uneven new shapes to fill in plunging necklines. . . Children's news: the classic navy-blue sailor dress for school, the black velveteen jumper for parties and Sundays.

Letter these “VOGUE SAYS” quotes on your window
and interior display cards.

Let what “VOGUE SAYS” headline your advertisements and displays.

TO SELL YOUNG FASHION

Silk Shirt News

VOGUE SAYS: “Silk shirt news—good young uses”
VOGUE SAYS: “Silk shirts—new young assemblies”
VOGUE SAYS: “Silk shirts—new essence of every young wardrobe”
VOGUE SAYS: “The silk shirt—new young way of dressing”
VOGUE SAYS: “The silk shirt—softly tailored, casually feminine”
VOGUE SAYS: “The silk shirt—changing clothes ideas”
VOGUE SAYS: “The silk shirt—showcase for accessories”
VOGUE SAYS: “The silk shirt—turned out with a rare young taste”
VOGUE SAYS: “Nonchalant elegance—the shirt-sweater-skirt”
VOGUE SAYS: “Shirt-cuffs—worn outside the sweater”

Drawstrings

VOGUE SAYS: “Drawstrings—blousing the young way”
VOGUE SAYS: “New young drawstring—a string of choices”
VOGUE SAYS: “Drawstring sheath in an offbeat plaid”
VOGUE SAYS: “Drawstring sheath—an easy, daily kind of dress”
VOGUE SAYS: “The drawstring sweater—full-length edition”
VOGUE SAYS: “Separates marked off by a drawstring”
VOGUE SAYS: “The drawstring sweater with string-bean pants”
VOGUE SAYS: “A wisp of blousing above a fitted waistline”

Offbeat Plaids

VOGUE SAYS: “Offbeat plaids—city-country news”
VOGUE SAYS: “Big plaid with big plans”
VOGUE SAYS: “Young country-city suit—offbeat plaid”
VOGUE SAYS: “New way to use the new plaids—in a sweater”
VOGUE SAYS: “Plaid with a mixer—black velveteen”
VOGUE SAYS: “Plaid sheath with news—blousing at the back”
VOGUE SAYS: “Fluffy polo coat lined in red wool plaid”

The One-Yard Coat

VOGUE SAYS: “The young coat—one yard of fashion”
VOGUE SAYS: “Young coats—by the yard”
VOGUE SAYS: “Alpaca one-yard coat—for everything you own”
VOGUE SAYS: “One-yard coat that’s officially a suit jacket”
VOGUE SAYS: “A first—the furred cotton coat”
VOGUE SAYS: “The young coat that covers almost everything”

The Argyle Dress and Other Sweaterings

VOGUE SAYS: “Argyles—overthrowing tradition”
VOGUE SAYS: “Argyle sweater dress—lively trend in knitting”
VOGUE SAYS: “Argyle sweater dress—fit’s a matter of figure”
VOGUE SAYS: “Argyle oversweater—city-or-country spirit”
VOGUE SAYS: “Argyle oversweater—almost a tunic”
VOGUE SAYS: “Anything’s apt to turn up as a sweater now”
VOGUE SAYS: “Young separates—new sweaterings”
VOGUE SAYS: “Among the new sweaterings—the bulky pull-over”
VOGUE SAYS: “Current dressing—
new and better forms of sweaters”
VOGUE SAYS: “Neo-sweaters—flexible way of dressing”
VOGUE SAYS: “Neo-sweater dress—cable-stitched”
VOGUE SAYS: “Neo-sweater dress—
with a tiny tie added at the waist”
VOGUE SAYS: “Shetland neo-sweater—rising form of knitting”
VOGUE SAYS: “Shetland neo-sweater—a city-country jacket”

Evening Wardrobe

VOGUE SAYS: “Red, white, and young—new evening wardrobe”
VOGUE SAYS: “Red and white—young colour-notes for 1956”
VOGUE SAYS: “Red and white for the big parties”
VOGUE SAYS: “Young evening colour note—red, white, or both”

Young Runabouts

VOGUE SAYS: “Runabout coats—operate through
calendar changes”
VOGUE SAYS: “Runabout coats—operate through time and place”
VOGUE SAYS: “The blue-jean coat—denim lined in red”
VOGUE SAYS: “Fashion in a cold climate—a fine spread of canvas”
VOGUE SAYS: “Pretty version of a man’s shooting jacket”
VOGUE SAYS: “Cotton pull-over that can take the cold”
VOGUE SAYS: “Sailcloth on a fresh course as a winter coat”

Accessories


VOGUE SAYS: “Red and black notes—young accessories”
VOGUE SAYS: “Accessories—keep them pretty but not showy”
VOGUE SAYS: “A more and better-edited wardrobe of cuff links”
VOGUE SAYS: “Accessory news—a wardrobe of cuff links”
VOGUE SAYS: “Loops of pearls to mass at the neck of a silk shirt”

TO SELL NEW FURS AND SUITS

VOGUE SAYS: “New yardstick for furs—shorter than long”
VOGUE SAYS: “Tweeds handle so many city-country situations”
VOGUE SAYS: “Tweeds—now belted, with more collar”
VOGUE SAYS: “Belted suits—next news coming around”
VOGUE SAYS: “The Norfolk jacket—a natural revival”
VOGUE SAYS: “Jersey—in for a smash year”
VOGUE SAYS: “Jersey—an easy fashion”
VOGUE SAYS: “Jersey—base of some best new looks”
VOGUE SAYS: “Two new trends—wool jersey, high-marked jackets”
VOGUE SAYS: “Early suit-flash—black”
VOGUE SAYS: “Black city suit—jersey, gently cut”
VOGUE SAYS: “Black city suit—extreme of elegance”

Your release date: July 31

Quote Vogue
and
Sell Fashion

A woman with blonde hair styled in a bun with a flower, wearing a light-colored ribbed sweater and a necklace. She is posing with one arm raised, holding a small object. The background is a warm, orange-brown gradient.

Autumn's
sweatered look in
softer, care-free

Orlon



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head and shoulders above the crowd...

Talbott

full-fashioned sweaters



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SLIGHTLY HIGHER WEST OF THE ROCKIES

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Collared cardigan in the deep jewel tone of sapphire blue or other gem shades. In fur-blend Lanastan, about \$15; Taraspun Orlon*, about \$11. Sizes 34 to 40.

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TALBOTT KNITTING MILLS, INC., 1407 BROADWAY, NEW YORK 18, N. Y.



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IF YOU ARE,

then you track down your clothes with care and cunning. Because you shun the fads and look for the fresh. Because you know that there's excitement in the subtle line, the perfect fit. Because you instinctively require a rich fabric, and a fine seam.

FOR YOU, THEN,

the R&K label. You'll find it in dresses like the one shown here. A handsome coatdress. A wonderful shape. A choice tweed. A fit that knows you like a book. And you don't have to ask.—it *is* lined.

IF YOU'VE NEVER

worn an R&K, it's worth the small price to eliminate forever the eternal hunt for the *right* dress.

It's just as the label says,

*This coatdress in
brown or gray wool tweed.
Sizes 10 to 18, 9 to 17. \$25.
At fine stores
everywhere or write to
R&K Dress Company,
Dept. V8, 1400 Broadway,
New York 18.*

R&K
*originals
for the girl who knows
clothes*

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IS WONDERFUL



Lanz

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a cotton to cross the boundaries
of the seasons, highly shaped
in the Empire sheath. Brown with
black, blue with black or
all black. 5 to 15. 29.95*

*At all Bonwit Teller stores;
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Los Angeles 48, Calif.
or 1407 Broadway,
New York 18, N.Y.*

luxurious cotton by **herbert meyer**



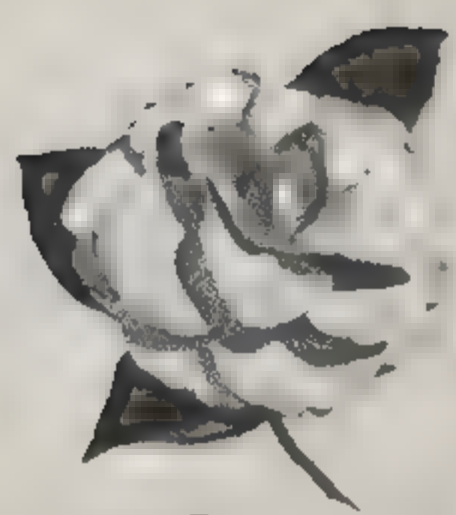
At Bonwit Teller, Neiman-Marcus, Dallas and Houston, Harzfeld's, Montaldo's, Best's Apparel, Holt Renfrew of Canada, and other fine stores.

The French have a special way with figures—and they begin with the bosom. Here **Christian Dior** of New York creates a stem of a dress — in a manner very Empress Josephine, very 1956. Its fabric is famous “CHARMEEN” by FORSTMANN. For luster, for drape, for quality instantly apparent, no gabardine in the world has ever matched it. A dress to make you look—and feel—beautiful.

go beautifully...in fabrics by FORSTMANN ❖ ❖ ❖



CAMELLIA



A, B, C and
even D cups

A Hi-A Brassiere



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At fine stores near you. See page 84

A suit to start a season should have a flash of fashion surprise—yet stand superbly simple. That's why Arthur Jablov—pioneer in advanced fashion that's wearable, too—chose FORSTMANN's "Bouffie Tweed" for this *nuance* suit. Its chiffon weight goes coolly in all climates, yet firmly holds the cunning cut. With its bright-beneath-dark, two-color look, it moves with authority through the season 1956.

go beautifully...in fabrics by FORSTMANN ❁ ❁ ❁

long
on beauty
short
on care



By **JOSEPH LOVE**. Pin-stripe of 75% "Dacron", 25% cotton; sizes 3-6X, about \$9; 7-14, \$11. Plaid of 65% "Dacron", 35% cotton; sizes 3-6X, about \$11; 7-14, \$13.

It's back to books . . . in dresses with a *classic look*! At its best in new plaids and pin-stripes of "Dacron"* polyester fiber and cotton. For "Dacron" gives these back-to-school dresses day-long neatness that won't wash out . . . speeds up washing and drying . . . seldom needs pressing. Lord & Taylor; Hochschild, Kohn & Co.; Neiman-Marcus; Harzfeld's; Meier & Frank.

DACRON AND COTTON
REG. U. S. PAT. OFF.



BETTER THINGS FOR BETTER LIVING...THROUGH CHEMISTRY

*"Dacron" is Du Pont's registered trademark for its polyester fiber. Du Pont makes fibers, does not make the fabrics or dresses shown here.



Gunther Jaeckel; Gus Mayer Co., Ltd.; Kaufmann's Vendome; Ransohoff's; Blum's — Vogue. About \$200.

A woman's cashmere tells a lot about her. If she travels in this cashmere, it announces, "She goes first-class!" For it's super-cashmere. FORSTMANN wove it with generations of quality experience. They call it "Kashmir Imperial." Max Milstein fingered its butter-soft folds, knew at once it was what women were waiting for. Choose this wand-slim coat or a flowing cape. Either will speak well of you anywhere.

go beautifully...in fabrics by FORSTMANN ♣ ♣ ♣

TRAVEL HAT OF THE YEAR!



The Golden Falcon Beret

endorsed by

EASTERN AIR LINES

as

"the travel beret of the year!"

Most versatile flatterer in years! Looks well on everyone... can be worn everywhere... for travel, suburban events, in town! Comes in black, navy, red, beige, and all the new fashion colors... in adjustable head-sizes for perfect fit. About \$5.

for name of stores near you that sell The Golden Falcon, write

PLAY TOPPERS

a division of
SALFAIR

65 West 39th St., New York 18, N. Y.

Beauty oils: just the right amount



MIEHLMANN

The oily complexion: how to exchange its "shine" for more "bloom" has been a recent pre-occupation of cosmetics laboratories. Oily tendencies were discovered to be good fortune: the skin often matured with less wrinkling. So newly-revised treatments tend to censor the skin's lubrication process, without depleting useful oils. As a result, soap-and-water has a new skin-care importance, other than the basic one of cleanliness. Soaps now may be medicated liquids that lather at a minimum, are compatible with the skin's own chemistry. Another discovery: insufficient cleansing is not the sole reason for clogged pores. Microscopes show that the secretion of certain oil glands can be chemically altered by hormones, with exposure to air oxidizing the secretion and darkening it at the pore opening. Purging masques have been re-designed to restore lost clarity by freeing the blocked pores. Still generally agreed on: successful care requires persistence, patience.

Above: A bar of soap and two lotions keep an oily skin clean, prettily powdered, and under gentle medication. This routine, by Janet Sartin, is orderable by mail (instructions included include a surprise: the liquid powder's to be worn even while you sleep). Two months' worth, \$12 ppd. Janet Sartin, 667 Madison Ave., New York.

More skin care treatments, pages 37, 58

FIND 100% ACRILAN* JERSEYS BY DARBURY EVERYWHERE

Abilene, Texas.....Grissom's
Amarillo, Texas.....White & Kirk
Anaheim, Calif.....Mary Millerick
Baltimore, Md.....Hutzler Bros.
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The Clothes Horse
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Cincinnati, Ohio.....H. & S. Pogue Co.
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Detroit, Mich.....J. L. Hudson Co.
Eldorado, Kan.....Alsabrooks
Evanston, Ill.....Brawson's
Houston, Texas.....Neiman Marcus
Hopkinsville, Ky.....Arnold's
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St. Louis, Mo.....Stix Baer & Fuller
St. Paul, Minn.....Frank Murphy
Walla Walla, Wash.....Anabel Varga
Washington, D. C.

Julius Garfinckel & Co.
Westport, Conn.

Worth's of Westport

Also available in other fine stores throughout the country.

BOTH styles shown in black with multicolor confetti weave. Sizes 5-15. *Left*, about \$45; *right*, about \$69.95.

FABRIC: "Stevechora," Steveco's 100% Acrilan jersey.

*@Acrylic fiber by Chemstrand.

Styled by *Donald Brooks*
for **DARBURY**
498-7th Avenue, New York, N. Y.



just wash-and-wear them: *these* jerseys are 100%

ACRILAN

Wash 'em by hand. Or make life easy: toss 'em into the machine (warm setting, please). Once they've drip-dried, give 'em little if any ironing . . . *love* the way they stay soft, shapely, brilliant. The secret? Jersey that's 100% Acrilan acrylic fiber! *Styled by Donald Brooks for* DARBURY

FABRIC: "STEVECOR," STEVECO'S 100% ACRILAN JERSEY

AT LORD & TAYLOR, NEW YORK • BRAMSON'S INC., CHICAGO • NEIMAN-MARCUS, DALLAS • JOSEPH MAGNIN, SAN FRANCISCO • FOR OTHER FINE STORES SEE OPPOSITE PAGE
THE CHEMSTRAND CORPORATION, 350 Fifth Ave., New York 1 • PLANTS: ACRILAN® ACRYLIC FIBER—Decatur, Ala. • CHEMSTRAND® NYLON—Pensacola, Fla.



Born and bred for the life you lead

Milium[®]
*insulated lining for
all-weather comfort*

- A. Imported tweed in black and white, also in raspberry or blue with detachable velvet collar. And in medium grey, brown, anthracite or midnight navy worsted flannel with self-collar. Sizes 10 to 20. \$69.95
- B. Classic double-breasted boy coat, wonderful over the arm or over the suit! Sizes 8 to 16. 100% camel's hair, \$75. 30% camel's hair, 70% wool, \$69.95. Both in navy or natural. Authentic tartan plaid, \$59.95
- C. Umbrella-skirted suit in imported Cockburn, Black Watch or Blue Clergy tartans. Also in medium grey, anthracite, brown or midnight navy worsted flannel. Sizes 10 to 18. \$69.95
- D. More buttons, more fashion, in a tweed stalk of a coat lined with Satin Milium. Black and white or brown and white tweed. Anthracite or medium grey wool flannel. Sizes 8 to 16. \$59.95
- E. High patch pockets and little club collar on a suit of muted tweed. Blue/lilac/grey or teal/wine. Also anthracite, medium grey or cadet blue wool flannel. Sizes 10 to 18. \$59.95



ALL PRICES SLIGHTLY HIGHER IN THE WEST

Bardley

Town and Country Clothes

These are the clothes that fit naturally into city, country or campus living. Fashion scenery for those who admire the fine, exclusive fabric, the simple, perfected cut, the look that only hand-tailoring can give.

Best & Co., New York; Woodward & Lothrop, Washington; Halle Bros., Cleveland; J. W. Robinson, Los Angeles

- F. The neatest, straightest, greyest coat, in wool flannel punctuated by four pockets and lined with Satin Milium. Anthracite or medium grey. Also in tweed of nutria/grey, blue/grey, red/grey. Sizes 8 to 16. \$59.95
- G. For the petite: the shorter jacket, the softer look. Red, blue or nutria tweed. Also in anthracite, medium grey or cadet blue wool flannel. Sizes 10 to 20. \$59.95
- H. Tweed that fits as though it were made for you, from the jaunty notched collar to the straightest possible skirt. Gold/grey, red/grey, blue/navy. Sizes 8 to 18. \$59.95




you can tell it's a **ROTHMOOR**



because its pure perfected simplicity has dramatic
fashion detail. In Desireaux—most opulent of fabrics.

From the Rothmoor Crown Jewel collection.

ROTHMOOR CORPORATION • CHICAGO



The illustration depicts a woman from the waist up, facing slightly to the right. She has short, dark, wavy hair and is holding a red apple in her left hand. She is wearing a mustard-yellow, long-sleeved, high-necked sweater. Her skirt is a full, wrap-around style with a large-scale plaid pattern in shades of yellow, black, and red. A red belt is visible at the waist. The background is a soft, watercolor-style landscape with a body of water, distant hills, and a few trees with autumn foliage. The overall style is mid-20th-century fashion illustration.

the apple of your eye!

... will be Pendleton's whirly new Spectator wraparound skirt, introducing vivacious giant Irish plaids and a fabric that's light blanketweave wool.

Your sweater, in the same blithe spirit, is Pendleton's new hand-fashioned bulky-knit ... color-coordinated to please you all the more!

Spectator 17.95; sweater 11.95.

there is only one
Pendleton Sportswear
always virgin wool



ST. MORITZ—sweater jacket of bulky two-ply Superdown—a wool-fur blend—goes warmly outdoors. \$22.95

SUN VALLEY SET—left, in Gypsy Red—one of many fall colors. Slip-on, \$9.95; cardigan, \$12.95. His handsome sweater is by FORSTMANN, too.

FORSTMANN
KINTWARR

A totally new kind of wool sweater ...it's a FORSTMANN

This is the wool sweater women have asked for. Of fine imported wool, rarer than cashmere, it's exquisitely soft. It has modern ease of care, is moth-safe.

Now, when sweaters are the all-hour fashion, comes a new kind of sweater... the FORSTMANN. There's all the beloved touch, body and drape of wool. But it's softer than any wool sweater you remember.

And the new FORSTMANN lives a modern carefree life. It's moth-safe. Will it wash? Yes, if you wish—and beautifully—in cold water with today's wool-washing aids.

What makes a FORSTMANN wool sweater look and last so much better? It's of exclusive, pedigreed wool. FORSTMANN shops the world. And from rare Australian Merino sheep, only a precious little exists fine enough to make a FORSTMANN. Fully full-fashioned to fit you, it keeps its shape naturally. Look for FORSTMANN'S this fall at better stores everywhere... and for matching skirts of FORSTMANN fabrics (skirts pictured are by NARDIS OF DALLAS).



RIVIERA—So smart, so simple, this shawl-collared sweater blouse goes everywhere in young, elegant fashion. Superbly hand-detailed, it's soft as pure wool can be. \$12.95

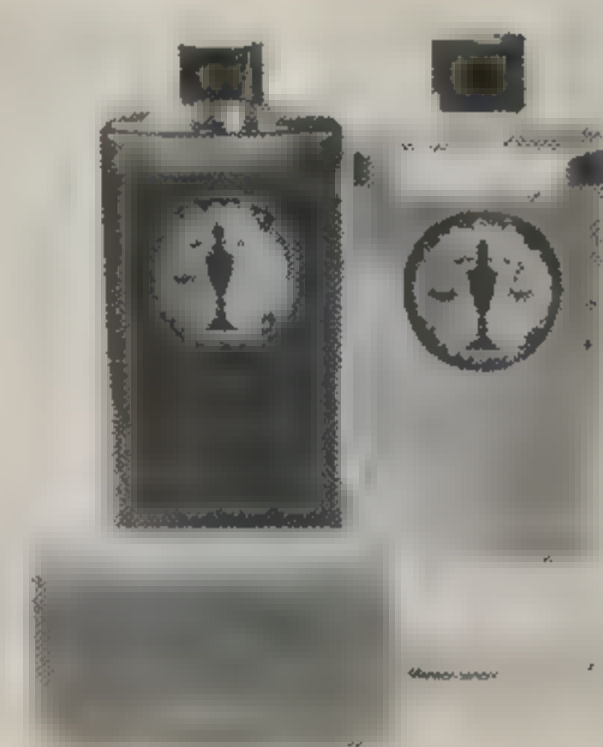


PINEHURST—Soft as love—knit of Superdown, FORSTMANN'S exclusive wool and fur blend—two-ply, for twice the softness. Double-ribbed neckline looks like a collar. \$16.95



Beauty oils: just the right amount

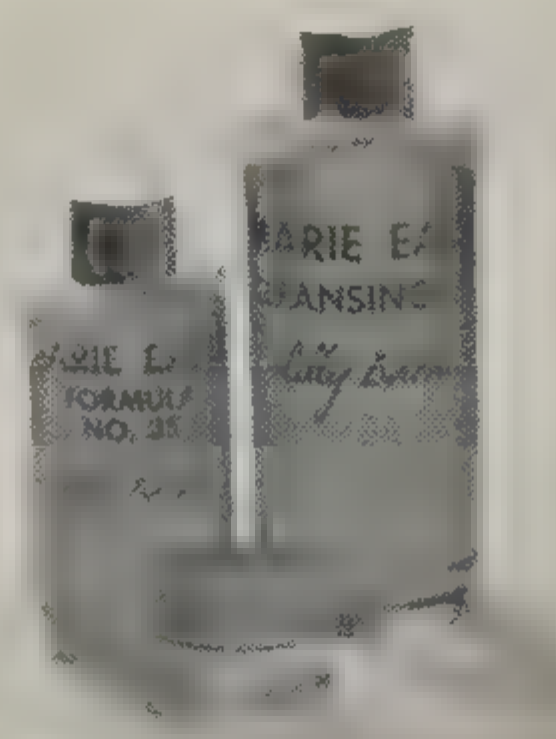
(Continued from page 30)



1

1. The newest laboratory revision of the soap and water principle is an important step in Kathleen Mary Quinlan's oily skin treatment. A light penetrating oil prepares the skin; then a liquid soap completes the cleansing

without stripping useful surface oils or irritating sensitive skin. This treatment: pHenunguent Oil, Liquid soap (or cake). I. Magnin.



2

2. A complete treatment, kept to a minimum. Marie Earle has an oil that's a complete cleanser; a lotion. Formula #35, that's antiseptic,

healing, and a discouragement to excess oils; plus an Eye Cream, since the eye area has the least oil-producing glands, no matter how heavy the concentration elsewhere. Saks Fifth Avenue.

3. The abiding essential in all Max Factor's treatment groups is Secret Key, a lotion to normalize the skin's acid-alkaline balance. For disturbed skin (meaning here: oiliness prone to blemishes), there's Gentle Foam Cleanser



3

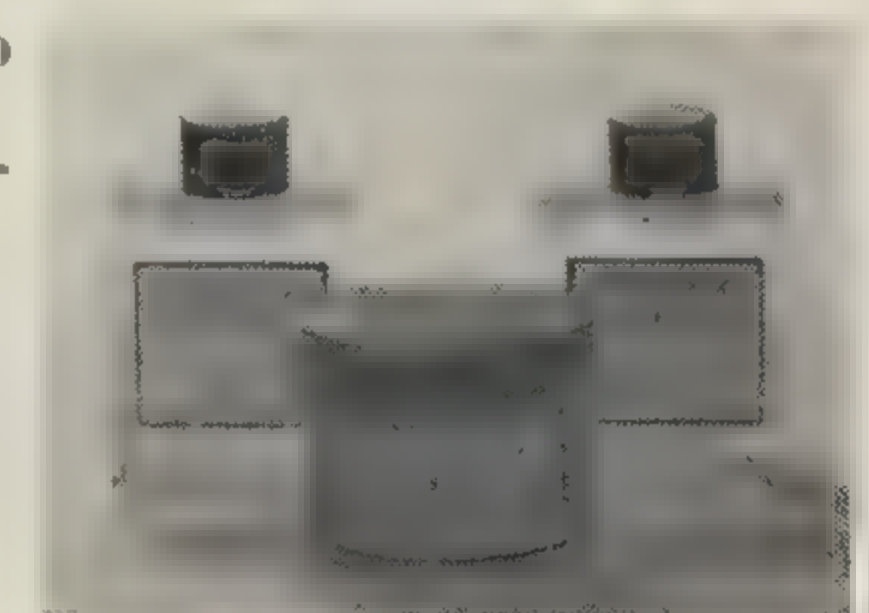
that lathers in water. Clear Up, a medicated lotion, gives an un-clear complexion seeming clarity under make-up. Macy's.



4

4. Refining a complexion's texture can be a relaxing procedure. An element in Queen Helene's mint-y masque tends to ease tired muscles, while the tingling cream blots up impurities. Bloomingdale's.

5. Excess oils that become trapped in the pores, can't successfully lubricate the skin. The new Visible Pore Kit, by Frances Denney, helps to normalize in this way: cleansing with a non-oily liquid, a medicated masque to free pore openings, a tightening astringent. Altman's.



5

MIEHLMANN

(Continued on page 58)



CREPE IS NEW AND YOUNG— WITH **ACETATE**

CELANESE ACETATE AND RAYON join in one of the important new fabrics of the season. Black crepe is everywhere. Designers are turning it into a whole new young silhouette. Acetate is turning it into some of the most beautiful crepes ever made. Here, prize example, is Onondaga's rich new crepe, called "Cheri," in three of the prettiest black dresses on view.

Celanese Corporation of America, New York 16. Celanese®

FABRIC BY ONONDAGA, DRESSES BY WILLIAM FOX. Both dresses in black only. Sizes 8 to 18. Left, about \$70. Right, about \$90. At Bergdorf Goodman, New York; J. W. Robinson, Los Angeles; Montaldo's, all stores; Chas. A. Stevens & Co., Chicago; Neiman Marcus, Dallas.



Celanese

CONTEMPORARY FIBERS

"Saville Row"—Belliciano's eye-arresting coat sharpened with velvet . . . its lines pure, essential and straight-to-the-point. Dramatically expressed in Anglo's chalk-striped jet Alpaca. Sizes 8-18. About \$150.



Bergdorf-Goodman, N.Y.C. Charles A. Stevens (Designer's Shop), Chicago, Ill. William Hengeman, Buffalo, N.Y. Livingston Bros., San Francisco, Calif.
OR WRITE TO DAVE BELLSEY, INC., 512 SEVENTH AVENUE, NEW YORK 18, N. Y.

the most convincing cashmere



Connaught

...dressmaker cardigan in white, natural, light blue,

poppy red, black about thirty dollars. matching doeskin flannel skirt about eighteen dollars.

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FOLEY BROTHERS, houston • H & S POGUE, cincinnati • TITCHE GOETTINGER, dallas

Connaught division of the Bernhard Altmann corporation, 1451 broadway, new york 36, n. y.



MERRIMACK

KINGSWALE CORDUROY

FLIGELMAN Separates. Left: washable Merrimack Kingswale Corduroy overblouse, sizes 7-15, about \$8. Matching full length slacks, sizes 7-15 and 8-16, about \$9. Both in cream or cocoa. Right: cotton popcorn knit shirt in cream only. Sizes 7-15. About \$6. Washable Merrimack Kingswale Corduroy Bermuda shorts. Cream or cocoa. Sizes 7-15. About \$6. At **LORD & TAYLOR**, New York, and all branches, and at the fine stores listed on opposite page. Merrimack Manufacturing Co., 1450 Broadway, New York 18. Mills at Lowell, Mass.



Super-separates of Tattersall checks and Merrimack Kingswale corduroy, meant for mixing and matching. Cream and cocoa checked shirts. Sizes 7 to 15 and 8 to 16. About \$5. Left: Weskit and pedal pushers in cream or cocoa corduroy. Sizes 7 to 15. Each, about \$8. Right: Casual jacket in cream, cocoa or radiant red corduroy. Sizes 7 to 15. About \$11. The slim skirt in cream or cocoa corduroy. Sizes 7 to 15. About \$9. At these following fine CHERNOFF-HERMAN stores, or write Joe Fligelman, 1384 Broadway, N. Y. 18.

Fligelman
of New York

Knitwear Shoppe, Hackensack, N. J.; Albert's, Dallas, Texas; Bernard's, Berwyn, Ill.; Gerstenfeld's, Columbus, Ohio; Colony Shop, New Rochelle, N. Y.; The Fashion, Lafayette, Ind.; Gibbs-Louis, Orlando, Florida; Kerry Shop, Chicago, Ill.; Klines, Amarillo, Texas; The Lawton Co., Cincinnati, Ohio; Model Shop, Washington, D.C.; The Nadolyni Shoppe, Memphis, Tenn.; Patio Shop, Providence, R. I.; Roberta's, Birmingham, Ala.; Ruth's, St. Petersburg, Fla.; Stephenson's, Elkhart, Ind.; Behrman's, Paterson, N. J.; Walter Pye's, Houston, Texas

EMBA* identity for—
No mistaken * natural Mutation Mink!



If this is your year to buy EMBA,* congratulations! There are no more beautiful *bred-in* colours, no more dependably superb furs than you are about to invest in.

You do not need to know furs if you know your furrier, but you do need to ask for what you want by its true name—EMBA mutation mink. And if you know you want, say, the best natural *blue* mutation mink, then ask specifically for “CERULEAN*” brand. Not all *blue* mutation mink is EMBA. Make sure yours is—it’s your guarantee that the colour, like all EMBA colours, is completely nature-made, not dyed, tipped, blended or “beautified” in any way but *naturally* steadfast, *naturally* beautiful.

As in any purchase from good furriers, the price of an EMBA piece is determined by the number of skins used, the price your furrier paid for them, the amount of highly skilled labour involved in the making—and the tax which he is obliged by law to collect. Beware of anyone who “forgets” the tax. Something is wrong, and it is likely to be the fur.

All EMBA skins carry the exclusive trademark stamped inside, on the leather side, to insure you—and your furrier—that these are The Real Thing. In made-up models he will be glad to loosen the lining to show you the proud marks of identity. If you are having your new EMBA beauty made to order, you will see that each bundle of skins offered for your selection has an EMBA woven label hermetically sealed in a plastic envelope, plus your printed license as well as the leather-side stamping on each skin. Look for both. They are significant. The EMBA label is the coat of arms of the royal family of furs.

And make sure your bill of sale reads “Cerulean* brand EMBA natural blue mutation mink”—final assurance that you have chosen the best of its kind.

CERULEAN * JOHN F. MORRIS
 ...designed by brand, Emba* mutation mink



Shawl-collared coat of great distinction with full-rounded sleeves, slightly cuffed, fashioned of the world's most beautiful natural blue mutation mink...
 "Cerulean" brand. • JOHN F. MORRIS, 224 WEST 30th STREET, NEW YORK CITY • DANIELS & FISHER, DENVER • Z. C. M. L., SALT LAKE CITY

*Trademarks Mutation Mink Breeders Association Virginia Thoren Jewels — CARTIER Chair — Laverne

A large, detailed illustration of a woman with dark hair styled in a bun, wearing a light-colored corduroy suit with a wide wale. The jacket has large, ornate buttons and a wide collar. She is also wearing a red and gold patterned blouse underneath. She is looking upwards and to the right. In the background, a smaller illustration of the same woman in the same outfit is shown walking and carrying a bag.

CROMPTON

CORDUROY

JOHN WEITZ OF AMCO designs a career-making fashion in Crompton's richly-ribbed Corduroy, an unusual wide wale. Practical, dramatic and thoroughly business-like in putty-colored Corduroy, the jacket lined with the shirt's red and gold printed polished cotton. Sizes 7 to 15, or 8 to 18, complete about \$30.00*. At Lord & Taylor and Branches; Bullock's, Los Angeles; Marshall Field & Co., Chicago; I. Magnin & Co., San Francisco.

CROMPTON-RICHMOND CO., INC., Est. 1807 1071 Avenue of the Americas, N.Y. 18, N.Y.

*SLIGHTLY HIGHER IN WEST SHOES CAPEZIO CHIGNON CAP BETTY RICHARD



MODERN JUNIORS

Peggy 'n Sue coats in famous CHATHAM PLUSHTONE

Paris news in miniature for well-dressed little girls

Plushtone, a luxurious wool fabric by Chatham, has a rich appearance—will stand up to the long hard wear that little girl coats are bound to get. The label "Peggy 'n Sue" is your assurance of the extra style—the extra care in tailoring that sets them apart from the usual.

COLORS: red, delphinium blue, aqua, rosewood, lilac, French toast, gray, and chalk blue.

SIZES: 3-6x . . . 7-14 . . . MATCHING HATS, about \$4.



Chatham Fabrics are woven by the makers of famous Chatham Blankets

CHATHAM MANUFACTURING CO.

80 Worth Street, New York 13, N. Y.
Mills at Elkin, Charlotte and Spray in North Carolina

Dior's empire look in miniature. Velvet trimmed—with tiny bow back and front to emphasize its new high-waisted styling. Coat and Slacks about \$30. Coat only (in 7-14) about \$30.

New edition of the ever lovable raglan—full radiating gores fall from a neatly fitted yoke in back. Matching velveteen points up pockets and new cowl collar. About \$30. With slacks (3-6x) about \$30.

AT THESE AND OTHER FINE STORES:

Burger-Phillips Co., Birmingham, Ala. • Ernst Kern Co., Detroit, Mich. • Leon Godchaux Ltd. Co., New Orleans, La. • J. Goldsmith & Sons Co., Memphis, Tenn. • The Hecht Co., Washington, D. C. • Jordan Marsh Co., Boston, Mass. Henry C. Lytton Co., Chicago, Ill. • Macy's-K.C., Kansas City, Mo. • A. Polsky & Sons Co., Akron, Ohio • Stern Brothers, New York, New York • Strouss Hirshberg Co., Youngstown, Ohio • Z.C.M.I., Salt Lake City, Utah

DYING TO GO TOGETHER



sweaters by
HOUSE OF

Morrison

DYED-TO-MATCH

skirts by

Century

left: Genuine fur-fibers blended with wool give this dyed-to-match duo the look . . . the feel . . . the elegance of cashmere . . . yet they wear as only wool will. Skirt about \$11, sweater about \$13. Colors: Rembrandt Red, Van Gogh Green, Picasso Blue, Renoir Taupe, Angellico Tan.

right: Kitten-soft Orlon® sweater is dyed-to-match the subtle stripes in this fine tweed skirt. Skirt is contour-cut for custom-like fit. Sweater is hand washable without blocking. Sweater about \$8, skirt about \$9. Colors: Rembrandt Red, Picasso Blue, Van Gogh Green sweaters dyed-to-match stripes in Grey tweed skirt; Renoir Taupe or Angellico Tan sweaters dyed-to-match stripes in Tan tweed skirt. Sweaters 34-40; Skirts 8-18.



want easy care? You want casuals made with

ACRILAN

So smart, they'll go from cram session to coke session. So carefree...they'll never show the strain. Wrinkles? Droop? Baginess? Forget 'em. From now on you're living easy...fresh, unwrinkled, pleated and pretty...with Acrilan acrylic fiber. Casuals styled by *Bill Atkinson* for **glenn of michigan**

FABRIC: A BLEND OF ACRILAN AND COTTON IN WHIPCORD BY BURLINGTON

LEFT ABOUT \$12.95 — CENTER ABOUT \$10.95 — RIGHT ABOUT \$12.95. — SIZES 10 — 16.

AT LORD & TAYLOR, NEW YORK • THE GIDDING CO., CINCINNATI • BURDINE'S, MIAMI • JOSEPH MAGNIN CO., SAN FRANCISCO • AND AT FINE STORES EVERYWHERE

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are
5'4"
or
under
you
will
look
better
in
a

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Our exclusive Q'llama...
soft blend of wool and
Peruvian llama in a
wide range of Fall colors...
Miliu-lined for any-season
comfort. Sizes 6-16,
under \$89.95. For store
nearest you, write Dept. V8,
Petite Miss Company,
500 Seventh Avenue,
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Miliu[®]

INSULATED LINING FOR
ALL-WEATHER COMFORT

*
and save a lot of money on alterations





ARRIVÉE...VIA

DAN MILLSTEIN

Dan Millstein's faithful adaptation of an outstanding Paris original, in imported French worsted. Black, navy. Sizes 10 to 16. About \$100. Featured exclusively at our Paris Import Agency in your city, or write to Dan Millstein, Inc., 205 W. 39th St., N. Y., N. Y.



I dreamed I was being followed in my maidenform bra

And why not...when I've got a figure to purr about. My Maidenform lines are so sleek and supple, it follows that I'm fashion's pet. The dream of a bra: *new* Maidenform Chansonette*...excitingly circular-stitched to round your curves, uniquely spoke-stitched to accentuate them ever-so-subtly. Gives you the youngest, prettiest outlines ever! In cotton broadcloth, 2.00. Also in acetate satin, dacron and cotton, nylon taffeta; from 2.00. Full length version in cotton broadcloth, 3.50. A, B and C cups. *REG. U. S. PAT. OFF. ©1956 MAIDEN FORM BRASSIERE CO., INC., NEW YORK 16, N. Y.



GLENARA, A MAN-MADE PILE
FABRIC, PRODUCT
OF GLENOIT MILLS.

TOP LEFT: STYLE 4901-2

LOWER LEFT:
STYLE 4905-6

RIGHT: STYLE 4919-20

MISSES SIZES 6-16:

JUNIOR SIZES 5-15.

RANGE OF COLORS.

EACH ABOUT \$85*

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AND NAME OF NEAREST
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OF ROCKIES AND CANADA.

*DYNEL AND ORLON.



The Girl in the Lassie

Though not a socialite's
mad Paris whirl,
her sidewalk carousel's
an old, enduring symbol of
the city's joie de vivre —
like Beaux Arts balls,
haggling in the Flea Market,
bon vivants worthy of the
name. She wears a Lassie...
American in make, and yet
in Paris,
everywhere, at home.

LASSIE creates fashion miracles with

GLENARA





MERRIMACK twill-back velveteen



HAT BY BETMAR

junior *Accent*

interprets the look of elegance in two after-dark sheaths of Merrimack Velveteen, world's finest. Sizes 5-15. Left, be-jewelled, in black, real red, and turquoise, about \$40. Right, with chiffon top and linen trim, black only, about \$35.

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Abilene, Tex..... Ernest Grissom's	Bloomington, Ill. Livingston's	Durham, N. C..... Ellis-Stone	Lancaster, Pa..... Watt & Shand	Petersburg, Va. Rucker-Rosenstock
Alexander City, Ala..... Frohsin's	Cedar Rapids, Iowa Craemer's	Eureka, Calif..... Daly Bros.	Lubbock, Tex. Hemphill-Wells	Port Arthur, Tex..... Bluestein's
Alexandria, La. Schwartzberg's	Chicago, Ill. Madigan's	Fort Worth, Tex..... R. E. Cox	Memphis, Tenn. John Gerber Co.	Selma, Ala..... Tepper Bros.
Arcadia, Calif. Hinshaw's	Cordele, Ga. Roobin's	Glen Burnie, Md..... Robinson's	New Orleans, La..... Mayer Israel	Statesville, N. C..... Ramsey-Bowles
Big Spring, Tex..... Hemphill-Wells	Decatur, Ill..... Linn & Scruggs	Greensboro, N. C..... Ellis-Stone	Norfolk, Va. Smith-Welton	Waco, Tex..... R. E. Cox
Biloxi, Miss..... W. V. Joyce	Demopolis, Ala. Frohsin's	Hartford, Conn. Steiger's	Ocala, Fla. Rheinauer's	Whittier, Cal. Hinshaw's
Birmingham, Ala. Parisian	Denison, Tex. Newsom's	Huntington, W. Va.. Anderson Newcomb	Parkersburg, W. Va. Dils Bros.	Winston-Salem, N. C..... Anchor Co.

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The casual
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cotton in
EVERGLAZE® MINICARE.™
Shirt front,
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with yoke and
pleat interest
in autumn tan,
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bay blue,
cypress green,
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About \$9



THE MACK SHIRT CORP., CINCINNATI 2, OHIO

Beauty oils: just the right amount

(Continued from page 37)



MIEHLMANN

Above: Long-neglected complexions often require an expert's diagnosis, a strong treatment concentrating on troubled areas. One of Elizabeth Ungár's methods for adjusting an oily skin works this way: a special lotion is carried deep into the pores by an electric current (the sensation is a pleasant tingle). A chemical reaction takes place, helping clogged oils to dissolve and rise to the surface in a soapy form. Once unclogged, the pores can gradually shrink back to their

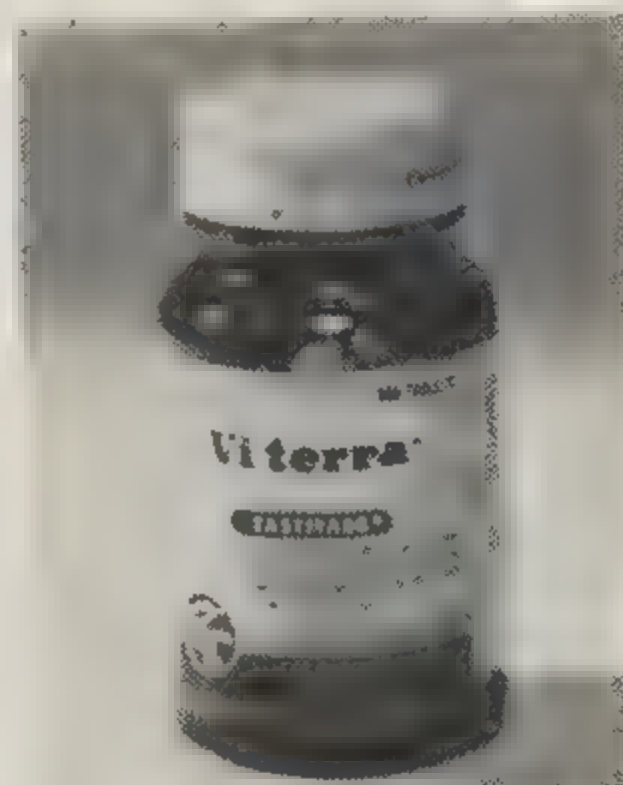
normal dimensions, helped along in the process by astringent masques. Miss Ungár has lotions and medicated make-up, too: self-help to take home and keep the improvements lasting. Single treatments, \$20.

36 East 38th Street.

Directly above: A make-up foundation with healing and protective qualities: All Clear by DuBarry. Skin-tinted, this gives troubled young complexions a discreet cover. Altman's.

Right: Beauty dictum: oily skin requires the most fastidious

care. Cotton Balls meet all specifications: make single-use powder puffs, sterile swabs for lotion applications. *Left:* There's one theory that diet can help an oily complexion. News in this field: Viterra vitamin-mineral tablets, cherry-flavoured, chewable.



Style 2373 shown on opposite page at these fine stores

M. O'Neil Co. . . . Akron, Ohio
Marie Antoinette . . . Ansonia, Conn.
H. C. Prange . . . Appleton, Wisc.
Katherine Figg . . . Athens, Ohio
Davison Paxon . . . Atlanta, Ga.
Davison Paxon . . . Augusta, Ga.
Goodfriends . . . Austin, Texas
Hutzler Bros. . . . Baltimore, Md.
Rines Co. . . . Bangor, Maine
Nellie Welliver . . . Berwick, Pa.
Claire Dratch . . . Bethesda, Md.
McLean's . . . Binghamton, N. Y.
Loveman's . . . Birmingham, Ala.
Jordan Marsh Co. . . . Boston, Mass.
D. M. Read . . . Bridgeport, Conn.
L. L. Berger . . . Buffalo, N. Y.
Peggy Ryan . . . Burlington, Vt.
Vogue . . . Butler, Pa.
Boyington Gown . . . Butte, Mont.
Stern & Mann . . . Canton, Ohio
Kline's . . . Casper, Wyo.
J. C. Wittes Co. . . . Champaign, Ill.
Mandel Bros. . . . Chicago, Ill.
Mabley & Carew . . . Cincinnati, Ohio
Higbee Co. . . . Cleveland, Ohio
Donenfeld's . . . Dayton, Ohio
Furchgott's . . . Daytona Beach, Fla.
Daniels & Fisher . . . Denver, Colo.
Himelhoch Co. . . . Detroit, Mich.
Cinderella Shop . . . El Centro, Calif.
Fishman's . . . Elizabeth, N. J.
Glass Apparel . . . El Paso, Texas
Eugene Mercy . . . E. Orange, N. J.
Bon Marche . . . Eugene, Oregon
Bramson's . . . Evanston, Ill.
DeJong's . . . Evansville, Ind.
Samet's . . . Freeport, L. I.
Boston Store . . . Ft. Smith, Ark.
H. E. Brown . . . Garden City, L. I.
Elizabeth Scott . . . Gary, Ind.
Helen's . . . Gastonia, N. C.
Style Shop . . . Great Falls, Mont.
Cabaniss Gardner . . . Greenville, S. C.
Northrop's . . . Gulfport, Miss.
Mirviss Co. . . . Hanford, Calif.
G. Fox & Co. . . . Hartford, Conn.
Rogene's . . . Helena, Mont.
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Hager & Bros. . . . Lancaster, Pa.
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Musler Liebeskind . . . Waterbury, Conn.
Ruth Chappelle Inc. . . . W. Hartford, Conn.
Stone & Thomas . . . Wheeling, W. Va.
Henry's . . . Wichita, Kansas
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Coming from Claire McCardell,
the word "sweater" gets some bold new
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Here, one example . . . a willowy pillar
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blend of orlon, fur and cashmere that's
the very image of luxury, yet keeps
its fine figure forever! \$14.95.

CANTERBURY'S full-fashioned
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CLAIRE MCCARDELL

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SHIRTS & SKIRTS



GOODMAN & THEISE combed broadcloth paisley print, shirt, skirt-and-cummerbund in blue, brown or moss with contrasting trim; both in sizes 10 to 18, shirt, about 6.95, skirt-and-cummerbund, about 12.95. (prices slightly higher in the West). at these, and other fine stores: **B. Altman & Co.**, New York City; **Battelstein's**, Houston; **Broadway**, Southern Calif.; **Burdine's**, Miami; **The Dayton Co.**, Minneapolis; **Flah & Co.**, Albany and Syracuse; **G. Fox & Co.**, Hartford; **Gladding's**, Providence; **Kaufmann's**, Pittsburgh; **Joseph Magnin**, Northern Calif. and Nevada; **Marshall Field**, Chicago; **Martin's**, Brooklyn; **Meacham's**, Ft. Worth; **Miller & Rhoads**, Richmond; **Strawbridge & Clothier**, Philadelphia and all branch stores. Lady Manhattan[®], a division of The Manhattan Shirt Company at 1407 Broadway, New York City 18

PHOTO: STERN.



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SWEATERS BY
TALBOTT



the test
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You are marked for admiring approval whenever you wear these soft-as-a-kitten beauties. Lovely to look at, a joy to own, "Ban-Lon" sweaters never need pampering. They wash easily, dry quickly without blocking, don't shrink or stretch out of shape, present no fuzzing problem. Head and shoulders above the crowd, "Ban-Lon" full-fashioned sweaters by Talbott. Cardigan about \$9.00; short-sleeved pullover about \$7.00. Sizes 34-40. Lord & Taylor, New York; L. S. Ayres, Indianapolis; Burdine's, Miami; Kaufmann's, Pittsburgh; Hutzler's, Baltimore; other fine stores.

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Be modern this year—in fabrics that know no season, need no special care; classics smart from dawn to twilight.

(above) Winter's pinfeather, delightfully smart, delightfully simple, an A.G. CASUAL—in No-Iron Dacron* and cotton, unconditionally washable. Dark colors. Rippling skirt, wooden toggles. Sizes 10 to 20, 12½ to 20½—about **\$22.95**

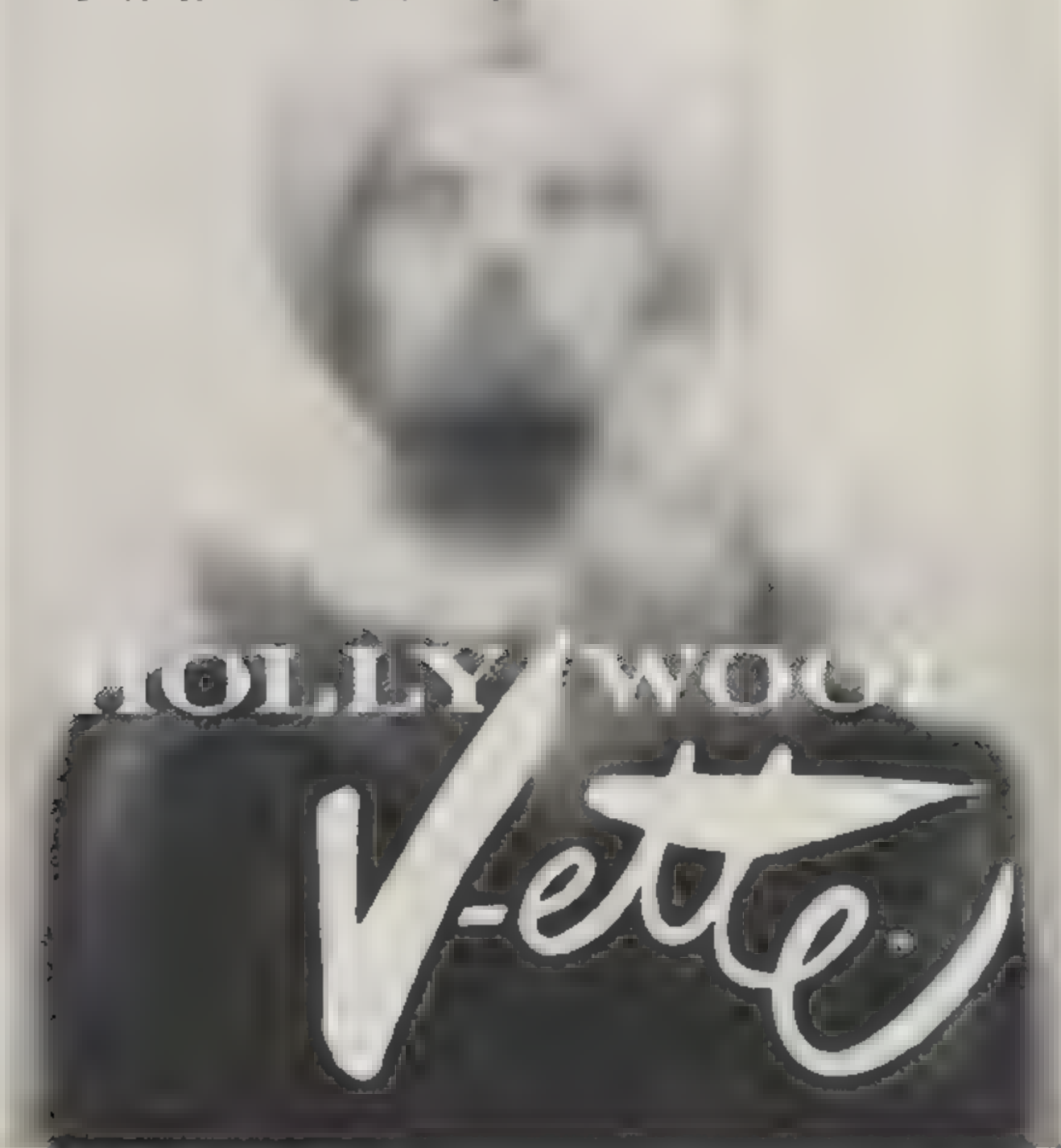
(to right) Rich, dark, No-Iron Dacron* and cotton, unconditionally washable, AMERICAN GOLFER classic fly-fronter. Sizes 10 to 20; 12½ to 22½; 38 to 44—about **\$16.95**

**Du Pont polyester fiber*

Lambretta Motor Scooter from Milan

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Hail, lovers of pure form! Fashion shapes an educated curve, demands an utterly feminine emphasis. Here . . . the new shapes in purest, classic CHALK WHITE. Left, to add a curve that couldn't be lovelier, this Whirlpool® bra with pads stitched right in. Cotton broadcloth. Ask for 1613 in AB cups, 3.95. And, right, with straps to wear or not, a nylon lace bra to establish the upward trend with a light foam rubber shell. 1155 in ABC cups, 5.00.

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BY FABREX

First Fall choice in Lorch Hobbies . . . the soft suit, back belted, \$35; the slim Empire sheath, \$29.95. In Spinaway, newly grained crease-resistant Fabrex fabric, de luxe edition of viscose, combed Pima cotton and silk. Rubee red, brite blue, chocolate brown, cara cocoa, black. 8 to 18.

At fine stores, or write **LORCH • POYDRAS AT WOOD • DALLAS**



fresh start

You started it. Why (you asked) can't I ever find a fashion-y swimsuit in August? How can I bloom in a suit that looks (and is) the last rose of summer? How indeed, said Cole. And answered with the Indian Summer collection . . . so new it's actually a forecast of '57! Shining

examples: the shorts swimsuit of satin and rich-textured lastex (with Cole's wonder-working bra). To go with it, the costume coat of satin banded against stark white Arnel. Suit, about \$25. Coat, about \$17. the fresh new Indian Summer collection by

Cole
of California

LASTEX SWIMSUIT IN ROSENSTEIN FABRIC

AT B. ALTMAN'S, NEW YORK; I. MAGNIN'S, CALIF. AND SEATTLE; BURDINE'S, FLORIDA; MARSHALL FIELD'S, CHICAGO; FOLEY BROS., HOUSTON.

MERRIMACK twill-back velveteen

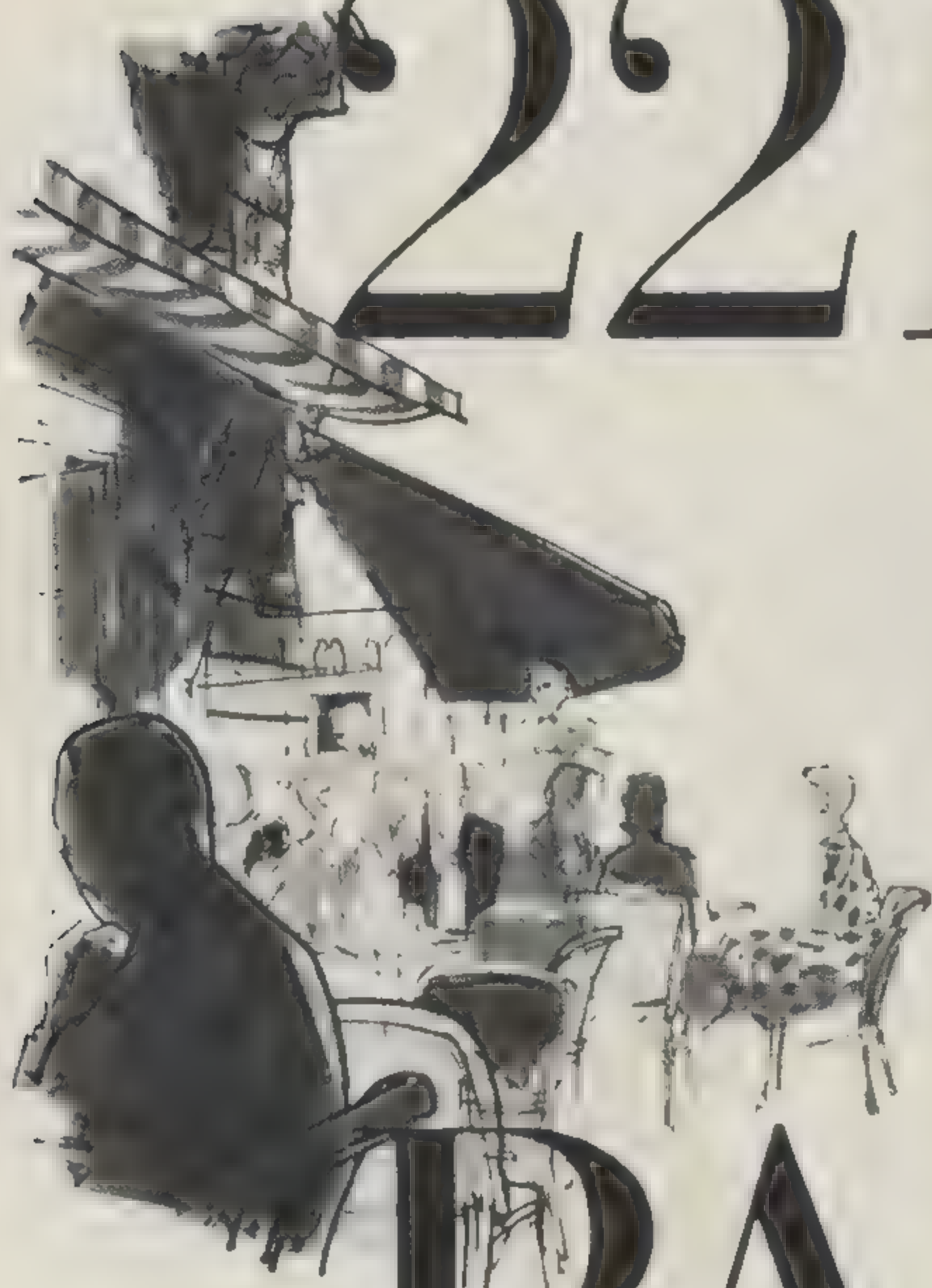
Anne Fogarty original. An elegantly simple sheath, squared high in front, bowed low in back . . . in Merrimack Velveteen, world's finest. For Margot Dresses, Inc. Black, lobelia purple, coquelicot red, laurel. Sizes 5-15. At Lord & Taylor, New York; Sibley, Lindsay & Curr, Rochester; Stix, Baer & Fuller, St. Louis; Bullock's, Wilshire, Los Angeles. About **\$40**

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VOGUE'S 22ND PRIX DE PARIS



CONTEST RULES

1. Each entrant must be graduated during the scholastic year 1956-1957 and must receive the B.A. degree or its equivalent from a college or university within the United States.
2. Each entrant must send in an entrance blank by October 15, 1956. (Fill in the one on this page and mail it immediately.)
3. As an entrant, you may not be, in any way, connected with The Condé Nast Publications Inc., nor related to any of its employees.
4. The 22ND PRIX DE PARIS contest consists of two quizzes to be answered by all entrants, and a 1,500-word thesis which those contestants who pass the two quizzes are eligible to submit. Each

entrant who is eligible to submit a thesis will be notified by January 31, 1957.

5. Each quiz will consist of four questions—two based on fashion, two on non-fashion features (music, art, literature, the theatre, etc.)
6. The first quiz is published below. The answers are due November 2, 1956. The second quiz will be published in the December issue: answers due January 11, 1957. Subject for the thesis will be published in the February 1 Americana issue. The thesis will be due March 1, 1957. Although the material contained in the quizzes is editorial in nature and is based on material appearing in VOGUE, it is not necessary to subscribe to the magazine to enter the contest.
7. Papers will be graded on writing ability, grasp

If you're now a college senior, interested in a career in fashion, writing, advertising, merchandising, decorating or publishing, it's time to enter VOGUE's famous PRIX DE PARIS career contest.

1ST PRIZE: \$1,000 cash or two wonderful weeks in Paris.

2ND PRIZE: \$500 cash.

10 Honourable Mention Winners: \$25 cash prizes.

These winners will receive top consideration for positions on VOGUE and other Condé Nast publications.

Other Top Contestants will be recommended to stores, advertising agencies, and other magazines.

You'll find your first quiz and entry blank below.

of subject matter, general intelligence, originality, and demonstration of special talents.

8. All material submitted must be typewritten in double space on one side of the page, on paper not larger than 8½ by 11 inches. All art work should not be larger than 8½ by 11 inches. Your name, plus the quiz and question numbers, must appear at the top of each page. All material submitted becomes the property of VOGUE magazine and will not be returned.

9. The judges of the contest will be a board of editors, and their decision will be final. The judges reserve the right to hold personal interviews with the finalists before selecting the winners. The winners of VOGUE'S 22ND PRIX DE PARIS will be notified by May 15, 1957.

FIRST QUIZ BASED ON THE AUGUST 1, 1956 ISSUE OF VOGUE

(Please limit size of entries to 8½ by 11 inches)

FASHION (Answer two questions)

1. Prepare a newspaper release for the fashion editor of your local newspaper to use in her column, describing the fashions in VOGUE's College Issue.
2. Have you a clothes philosophy? Write about it in 300 words.
3. Plan a college cosmetics and make-up kit and describe when you would use each item.
4. Devise a college beauty plan to improve your figure and face, but not steal time from studies.

FEATURE (Answer No. 1)

1. Write a profile of yourself in approximately 600 words.

(Answer one of the following)

2. Take five advertisements from this issue and tell why, in your opinion, the advertisers chose VOGUE.
3. Plan the decoration of your college room as though your funds were unlimited.
4. How adequately do you think today's liberal arts colleges prepare a girl for a career?

The answers to this quiz are due November 2, 1956 and should be mailed to:

PRIX DE PARIS DIRECTOR, VOGUE, 420 LEXINGTON AVENUE, NEW YORK 17, NEW YORK

Please enroll me as an entrant in VOGUE's 22nd PRIX DE PARIS.

DATE.....

NAME.....COLLEGE.....

HOME ADDRESS.....COLLEGE ADDRESS.....

CITY.....STREET.....DATE OF GRADUATION.....

ZONE

STATE

VA





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Button in the striped dickey, or fold in for a bare square neckline . . . or wear sans dickey as a casual cardigan.

100% imported cashmere. In grey with medium grey, or beige with chocolate. Sizes 34 to 40. About \$35. At fine stores everywhere.

for store nearest you, write
Khandur

Cashmeres, inc., 1407 Broadway, N.Y. 18

SUMMER SUCCULENT: THE VEGETABLE LUNCH

BY JON STROUP

The festive observation of each new legume in its proper season is among the pleasantest pastoral diversions and a gentle stimulus to variety in summer food. In soufflés and tarts, in soups—sometimes cold and semitransparent with a perverse, slightly tropical flavour, sometimes hot and peasantry—in purées, and a range of considerably cooked and deftly herbed dishes, vegetables fresh from the stalk (or root) make an excellent country luncheon. Plucked from a patch tended by one's own trowel, they have an allure incalculable without an electronic brain.

Considering purées, for example, there are these delights: A thick spinach purée with a little sour cream stirred in makes a mouth-watering lake for islands of fried eggplant garnished with sliced fried tomatoes sprinkled with chives. Puréed fresh peas can be topped with mounds of diced carrots mixed with tiny onions and sprinkled with chopped parsley. Cauliflower purée is good spread over slices of rye toast, sprinkled with caraway seeds and covered with slices of Cheddar cheese; the whole thing is finished by a quick run under the broiler.

Vegetable purées reach their peak in soufflés, notably an individual asparagus soufflé baked in a deep *vol-au-vent* shell and surrounded by a wreath of asparagus tips; with this, there ought to be a light asparagus sauce with chopped cooked egg white. Other promising possibilities include spinach soufflé flavoured with grated Parmesan cheese, parsley, chive, and rosemary; broccoli strewn with caraway seeds; carrot touched with chervil and accompanied by a cucumber and sour cream sauce; or Lima bean soufflé crowded with walnuts.

The deep dish vegetable pie, vegetables in tarts or *pâte à choux* shells with Béchamel, Mornay, velouté, or a sauce of your own device—any of these served with a salad, interesting bread stuff, fruit or cheese, wine if you like, and coffee, constitutes an attractive luncheon. Corn bread, rolls, or biscuits, especially those stuffed with herbal butters, in this way come into their own more than they ever do at dinner when other dishes offer them more competition than they can usually survive.

Here are fourteen recipes, the basis of a summer plan for the pursuit of the vegetable lunch:

LETTUCE AND BACON TART

Pastry for a 9-inch pie shell
4 large heads of romaine, *escarole*, or chicory, or a combination of these
1 medium onion, finely chopped
2 tablespoonfuls butter
1 lb. bacon
2 eggs
1 cupful heavy or light cream
½ teaspoonful salt
Pepper
Grated Parmesan cheese
Bread crumbs

First make a pie dough after your favourite recipe. If you have none, try this one: Sift 2 cupfuls of flour and ½ teaspoonful salt onto a pastry board or into a bowl. Make a well in the centre and into it put 4 tablespoonfuls of butter,

4 tablespoonfuls of lard, and 1 egg. With your finger tips, work the butter, lard, and egg into each other and then into the flour. Add cold water gradually, using just enough to make a dough that is quite firm. About 6 tablespoonfuls should do it. Needless to say, you work the dough as little as possible. Roll it out and line a 9-inch piepan, crimping the edges if you like. Prick the shell all over with a fork, and put it in the refrigerator while you prepare the filling. But first preheat your oven to 375°.

Clean the romaine, *escarole*, or chicory, and parboil them in salted water for about 10 minutes. Drain them and plunge them into cold water. Drain them again, very well this time, then spread them on a board and chop them finely. Put the chopped pieces into a clean cloth and squeeze out as much moisture as possible. You will have at this point a most unappetizing little ball of dried greens. Nevertheless, have faith and persist.

Cook the bacon until it is crisp but not hard. Drain it and break it up into small pieces. Sauté finely chopped medium onion in butter until golden. Turn off the heat. Add the chopped lettuce, mixing it well. Beat eggs and stir into them, just until mixed, cream, salt, and some freshly ground pepper. Add this to the onion and lettuce.

Now get out the pie shell and rub it all over with soft butter. Scatter the bacon over the bottom, and pour the lettuce custard on top. Sprinkle it with grated Parmesan cheese and bread crumbs; dot generously with butter. Bake the tart for about 30 minutes, or until a toothpick inserted in the centre comes out clean. I personally prefer the centre a little runny, but that makes it messy to serve, and I guess it should cut like a Quiche Lorraine which was obviously my inspiration.

If you have any leftover meat gravy, warm it up and dribble it over the tart just before serving. Serves four hungry people.

PURÉED GREENS

Salad greens can be puréed as you would purée spinach; and when flavoured with onion, salt, pepper, sugar, and nutmeg, they are very good served beneath eggs, either shirred or poached.

SIMPLE GARDEN SOUP

4 tablespoonfuls butter
1 head lettuce
2 bunches water cress
5 or 6 scallions and their tops
Several cabbage or sorrel leaves
1 bunch parsley
Several celery tops
2 sprigs thyme or marjoram
2 quarts chicken stock
2 egg yolks
1 cupful heavy cream
Salt and pepper

Chop up the water cress, lettuce, scallions, cabbage leaves, celery tops, and parsley. Heat them slowly in butter until they are soft, then add the hot chicken stock and herbs. Cover and simmer slowly for about 45 minutes. Season to taste. Turn off the heat and add the egg yolks which have been beaten with the cream. Garnish with croutons, or serve with garlic bread, or hot little biscuits which have been split and filled with a mixture of red caviar, a little lemon juice, and tarragon or mint leaves.

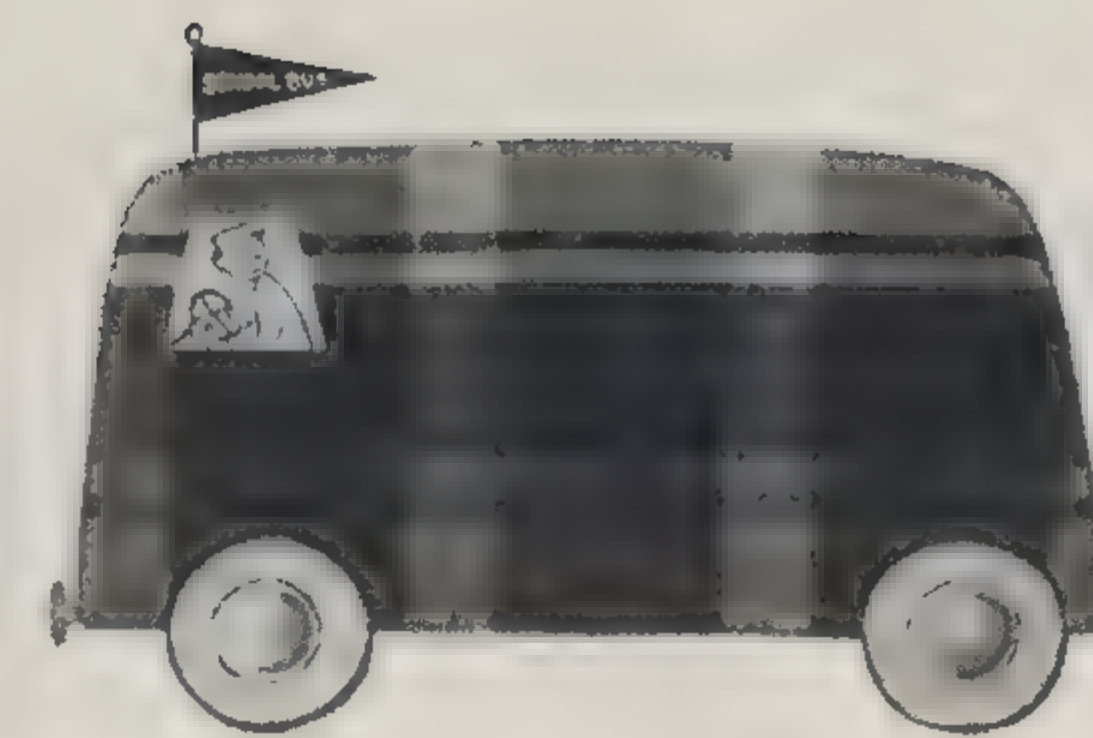
ASPARAGUS AND EGG

Chop and cook asparagus; slice an appropriate number of hard-boiled eggs. Stack on toast, and cover with a sauce made from the asparagus cooking water, butter, flour, and seasonings, including a little nutmeg. A platter of large ripe tomatoes marinated in French dressing and sprinkled with chopped chives and parsley makes a desirable accompaniment.

ASPARAGUS TART

Pastry for a 9-inch pie shell
4 cupfuls asparagus cut in ¼-inch slices
2 tablespoonfuls butter
3 tablespoonfuls flour
½ cupful grated Gruyère or Parmesan cheese
1½ cupfuls rich milk or cream
Salt and pepper
Nutmeg

Make a pastry dough, again, by your own recipe, or, if you are still in (Continued on page 76)



Cinderella

back-to-school dresses in Mission Valley cottons now on sale at the following stores:

NEW YORK CITY, N. Y. Arnold Constable
5th Ave. & all branches

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Allentown, Pa.	H. Leh & Co.
Atlanta, Ga.	Rich's
Austin, Tex.	Karavel Shop
Baltimore, Md.	Hochschild Kohn & Co.
Birmingham, Ala.	Parisian, Inc.
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Fort Worth, Tex.	W. C. Stripling
Grand Rapids, Mich.	Herpolsheimer's
Great Falls, Mont.	The Paris Co.
Greenville, S. C.	Belk-Simpson Co.
Gulfport, Miss.	M. Salloum
Jacksonville, Fla.	Furchgott's
Kansas City, Mo.	Emery, Bird, Thayer
Lafayette, Ind.	Loeb & Hene Co.
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Lansing, Mich.	J. W. Knapp
Lincoln, Neb.	Gold & Co.
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Los Angeles, Cal.	May Co.
Louisville, Ky.	Kaufman Strauss
Memphis, Tenn.	The John Gerber Co.
Middletown, Conn.	James H. Bunce Co.
Milwaukee, Wisc.	Milwaukee Boston Store
Minneapolis, Minn.	Power's
Nashville, Tenn.	The Harvey Co.
Newark, N. J.	L. Bamberger & Co.
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Plainfield, N. J.	Rosenbaum Bros.
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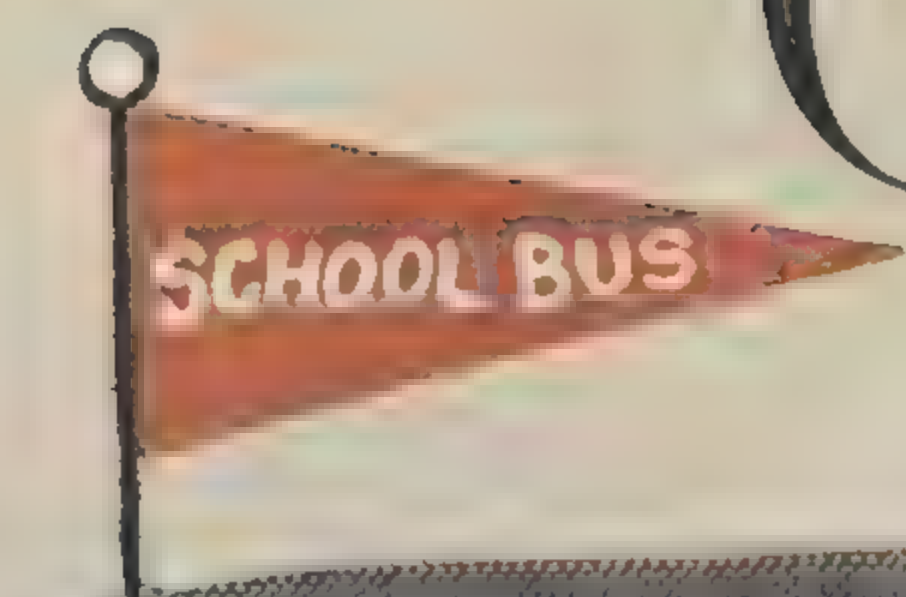
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SUMMER SUCCULENT: THE VEGETABLE LUNCH

(Continued from page 70)

doubt, try this one: Blend 2 cupfuls of sifted flour, $\frac{3}{4}$ cupful lard, and $\frac{1}{4}$ teaspoonful salt in a cold bowl, using two knives or a pastry blender. Add about 6 tablespoonfuls of ice water slowly, and stir briskly with a fork until the dough is firm and slightly moist. Wrap it in waxed paper and chill it for a half hour or so. Roll it out on a well-floured board; line a 9-inch pie pan, attend to the edges, and prick the pastry all over with a fork. Bake the shell in a 450° oven until it begins to brown; reduce the heat to 300°, and bake for 30 minutes more. You can do this some days in advance and keep the shell in your freezer, in which case you must heat it before using. It must be warm when you put in the filling.

Cut the tender parts of asparagus stalks into $\frac{1}{4}$ -inch slices until you have 4 cupfuls. Cook them in a little salted water until just tender—8 minutes or less. Drain and keep warm in a double boiler. Melt butter in a thick saucepan, stir in flour, and grated cheese. Pour in gradually the rich milk or cream, season to taste, and stir constantly until the sauce thickens. Add the asparagus and pour everything into the warm pie shell. Sprinkle with nutmeg and brown in a 450° oven for 10 to 15 minutes. If the sauce seems too thick after you have put in the asparagus you may dilute it with a little heavy cream. This is a runny tart. It should serve four, but three people seem always to do away with it.

SPINACH AND EGG CASSEROLE WITH BÉCHAMEL SAUCE

2 lbs. of spinach or 3 10-ounce bags
4 or 5 eggs
2 tablespoonfuls butter
 $\frac{1}{4}$ cupful flour
3 cupfuls hot milk
 $\frac{1}{4}$ teaspoonful salt
A little white pepper
2 sprigs parsley
Pinch of nutmeg

First make the sauce. Melt the butter in a thick saucepan; but do not let it brown. Add flour, mix well, and cook slowly until the flour just starts to turn golden. Add hot milk a little at a time, stirring vigorously until the sauce thickens and is smooth. Use a wire whip or a wooden spoon. Add salt, a little white pepper (you can use black, but it will show), 2 sprigs of parsley tied together, and a pinch of nutmeg, freshly grated if possible. Cook slowly, stirring occasionally, for about 30 minutes, or until the sauce is reduced to two cupfuls and has the consistency of very heavy cream. Remove the parsley and strain the sauce through a fine sieve.

While the sauce is slowly reducing put 4 or 5 eggs in a saucepan, cover them with cold water, and bring slowly to a boil. Simmer the eggs gently for about 12 minutes. Do not overcook them. Plunge them into cold water and remove the shells. Put them back into warm water until ready to use. Light your oven and set it at 400°.

As the eggs cook, clean the spinach and put it with the water that adheres to it into a heavy pot with a lid. Cook over a brisk flame, shaking occasionally. When steam starts to escape from under the lid, turn down the heat. Remove the spinach as soon as it is tender, which will be some minutes before the Béchamel sauce is done, and pour it into a colander to drain. It is a good idea to help the draining process by pressing gently down on the spinach with a large spoon.

After you have strained the sauce, slice the eggs. Grease a casserole with vegetable shortening and spread one third of the spinach over the bottom; season lightly with salt and pepper. Cover with half of the sliced eggs, then one-third of the sauce. Repeat with another third of spinach, the rest of the eggs, and another third of sauce. Finish with a third layer of spinach and the remainder of the sauce. Cook in the oven until hot, but not violently bubbly. Serves four or five.

When such simplicity is not what you want, add onion to the sauce, or grated cheese and yolk of egg; or cook the spinach with garlic or rub the casserole with it; add tomatoes, pieces of chopped bacon or ham or mushrooms. If you want to go further afield, put in pieces of canned or cooked tuna fish. For a dish based on the same principles, but with a more robust flavour, use a strong meat stock instead of milk, and include sliced olives.

PEAS AND EGGPLANT

1 fairly small eggplant
A little olive oil
 $\frac{3}{4}$ cupful cooked rice
4 small scallions

$\frac{1}{2}$ teaspoonful salt
Pepper
1 rounded teaspoonful tomato paste
 $\frac{3}{4}$ cupful peas
2 tablespoonfuls melted butter.

Preheat your oven to 400°. Cook the rice. Cut the eggplant in two lengthwise. Run a sharp knife around the inner edges, as near to the skin as possible; then gash the flesh deeply in a diamond pattern, being careful not to pierce the skin. Cook the eggplant halves gently in a little olive oil, turning them occasionally. This will take you at least half an hour. They are done when the pulp is transparent and can be scooped out with a spoon. Meanwhile, chop scallions and put them in a bowl. Add tomato paste. When the rice is ready, put it into the bowl. When the eggplant is ready, scoop out the pulp, being careful not to injure the skins and chop it finely. Add it to the rice and scallions, and season with salt and some freshly-ground pepper. Mix well, then pack it into the eggplant skins and place them in a greased ovenproof serving dish. Heat in the oven.

Working quickly now, put butter in a pipkin to melt, and cook the peas in a very small amount of salted water. As soon as they are done, drain them. Take the stuffed eggplants out of the oven and cover each half with the peas. Pour melted butter over them, season lightly and serve immediately to two.

If prepared as quickly as possible, this dish has a remarkably fresh flavour. It goes well with hot French bread and skinned tomatoes which have been sprinkled with chopped basil, salt, and pepper, and covered with sour cream.

BROCCOLI QUASI-MORNAY

For each serving:
1 piece of fried bread or toast
3 or 4 spears of broccoli
 $\frac{3}{4}$ cupful well-flavoured Béchamel sauce
3 or 4 strips Cheddar cheese
Paprika
Mace

Prepare a well-flavoured Béchamel sauce as in the recipe for Spinach and Egg Casserole, adding after you melt the butter one tablespoonful of finely chopped onion. You can make this ahead of time and reheat it when ready to use. If you do, stir the sauce occasionally as it cools to prevent a crust.

Preheat your oven to 400°-450°. Put in it an individual ovenproof dish—an oval one is preferable, but a round shirred-egg dish will do if it is at least six inches in diameter. Cook 3 or 4 spears of broccoli, cut so they will fit into your dish, head to toe. The flowerets should be almost raw and the stalks tender though not mushy. To achieve this state of unequal doneness, cook the vegetable vertically, tied in bunches. Use very little water in a deep saucepan, cover tightly, and steam for about 15 minutes. If your saucepan is not deep enough, use an inverted double boiler top as a lid.

As the broccoli cooks, fry one slice of bread, crust removed, in butter until crisp, or make toast. Cut thin strips of Cheddar cheese roughly $\frac{1}{2}$ inch wide and 4 inches long.

When the broccoli is done, drain it well. Have everything hot except the cheese. Take the serving dish from the oven and grease it lightly. Put the fried bread or toast on the bottom. Arrange over it the broccoli, head to toe, and season lightly. Cover the stalks, but not the flowerets with the Béchamel sauce. Place the slices of cheese like railroad ties along the stalks. Return the dish to the oven and remove it when the cheese has started to melt, but before the strips run together. Sprinkle with paprika and mace and serve immediately.

BROCCOLI WITH PROSCIUTTO AND ALMONDS

For each serving:
3 or 4 spears of broccoli
 $\frac{3}{4}$ cupful Béchamel sauce
2 or 3 thin slices of prosciutto
Scant $\frac{1}{2}$ cupful blanched, slivered, toasted almonds

Proceed much the same as in the previous recipe, but grease the serving dish well before you put it in the 450° oven and let the prosciutto heat in it. When the broccoli is ready, arrange it head to toe in the dish and wrap the prosciutto around the stalks, leaving the flowerets free. Cover with the Béchamel sauce and sprinkle thickly with almonds. Put the dish back in the oven and take it out when the sauce is bubbly and the almonds are beginning to brown.

(Continued on page 93)

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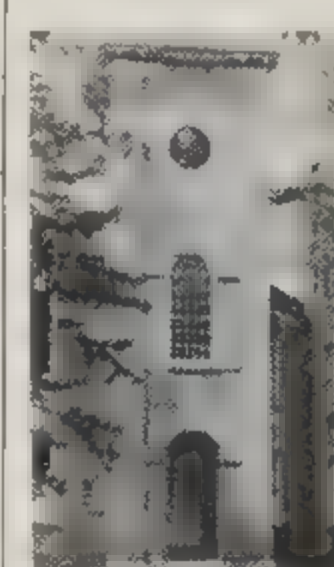
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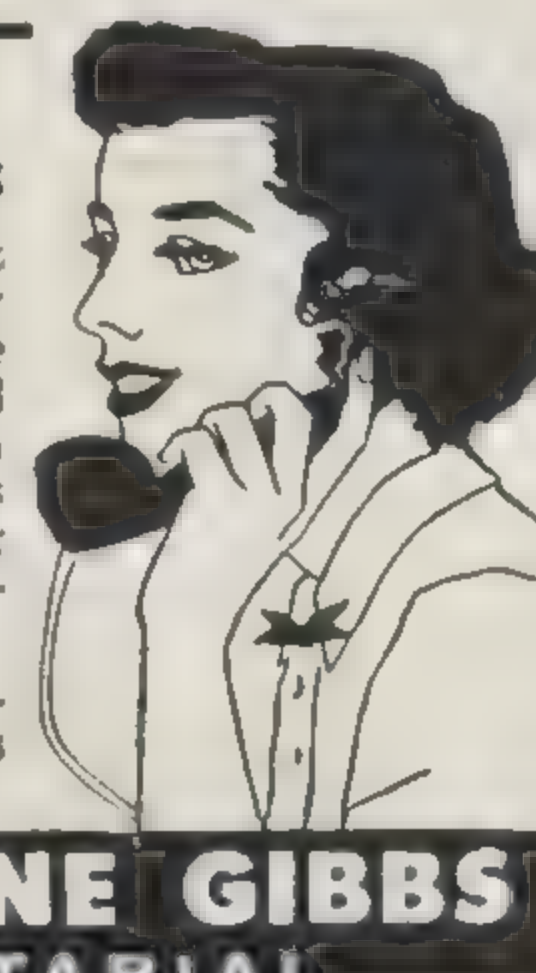
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SUMMER SUCCULENT: THE VEGETABLE LUNCH

(Continued from page 76)

CREAM OF CAULIFLOWER SOUP

1 cauliflower
2 or 3 potatoes
Milk—roughly 1 quart
A little butter
Salt and white pepper

Remove the green leaves from the cauliflower and poach it for a few minutes in boiling salted water. Peel 2 or 3 potatoes (roughly half the quantity there is of cauliflower) and cook them with the cauliflower in milk. When both vegetables are soft, mash them with a potato masher and force them through a sieve or put them in your blender. Add the cooking milk to this purée until you have a fairly thick soup. Season to taste, reheat, and at the last minute swirl in (off the fire) one or two small pieces of butter. Serve with croutons, chervil or chives.

Bathe some salad greens in a dressing of lemon juice, olive oil, and fresh herbs; serve these with the soup and you will have a satisfying meal for three. A little fruit is welcome at the end.

COLD CAULIFLOWER POLONAISE

1 large head of cauliflower
1 cupful of French dressing, made with tarragon vinegar in which you have crushed 12 capers
2 cupfuls fresh, toasted bread crumbs
Ground caraway seed
Mayonnaise, enough to cover the cauliflower
Peas, beans, and carrots, as many as you like

Cook the cauliflower in salted water and when it is tender all through, drain it. While it is still hot, break it into flowerets. Drain these well, then place them in a shallow pan. Pour over them the French dressing. When cool, chill in the refrigerator. Shortly before serving, make sure that each piece of cauliflower is well coated with dressing. Salt lightly, roll them in fresh toasted bread crumbs, sprinkle with a little ground caraway seed, and reassemble them in the shape of a cauliflower. Pour over enough mayonnaise to mask them completely, trying not to disturb the bread crumbs. Your mayonnaise should be a little runny, but not enough so that it will fall off. I sometimes thin mine with a little cream. Whipping it well helps, too. Dot the whole business with capers, or sprinkle it with chopped tarragon, or chives (good old helpful chive, the boy scout of the herb garden). If you like something fancier, make little flowers with capers and small tarragon leaves. Surround the cauliflower with mounds of vegetables which have been cooked, marinated in French dressing, and chilled. Peas, beans, and diced carrots are a good combination, with twice as many carrots as peas and beans so that you can alternate mounds of orange and green. The amount you use will depend on how many you want to serve.

Polonaise is best preceded by or eaten with a simple clear soup, and followed by an ample fruit dessert.

STUFFED CUCUMBERS

2 cucumbers about 8 inches long
½ cupful chopped spinach
½ head finely shredded lettuce
1 tomato, peeled, seeded, and chopped
2 pinches thyme
1 teaspoonful chopped chives
½ cupful white bread crumbs
Salt and pepper
2 bay leaves
1 or 2 carrots, finely chopped
1 small onion, finely chopped
A little chicken or meat stock

Preheat your oven to 350°. Cut the cucumbers in half and remove the rounded ends so that you have four sections each about 4 inches long. Poach these in boiling salted water for 10 minutes. Drain them and remove the skins; then with a small spoon, scoop out the seeds and inside flesh until you have shells between ¼ and ½ inch thick.

Heat in a little butter the chopped raw spinach, lettuce, finely shredded, and chopped tomato. When soft, remove from the heat, season to taste, and add the thyme, chopped chives, and stale white bread crumbs. Mix these ingredients thoroughly and stuff them in the cucumbers.

In an ovenproof dish that can be covered, put two bay leaves, and make a bed of finely chopped carrot and 1 small, finely chopped onion. Settle the cucumbers on this and moisten everything with a little chicken or meat stock. Cover tightly and bake in a 350° oven for about 20 minutes.

Serve on a hot platter or in a low casserole; strain the sauce and pour it over the top. An accompanying platter of

crisp bacon and some toast for the sauce help things along.

HOT CUCUMBER SOUP

4 medium cucumbers
1 head of lettuce
½ cupful dry white wine
½ cupful water
1 generous cupful diced rye bread
1 scant cupful diced carrots
½ lb. butter
1 clove garlic
½ cupful cream
Salt and pepper

Adolescent cucumbers are what you really want—bigger than dill pickles, but not too big. If you are sure of their age and freshness, leave the skins on. Slice the cucumbers as thinly as you can and lay them in layers in a Pyrex piepan or low baking dish, salting each layer lightly. Layer them to exude water for about ½ hour.

Then get out a large heavy pot with a lid. Put the cucumbers in it, juice and all, with one head of innocuous lettuce (such as iceberg) which has been torn to pieces. Cover and cook over a brisk flame until you hear an unmistakable commotion inside and steam starts to slip out under the lid. Shake the pot vigorously, turn the heat way down, and simmer gently for a good 45 minutes. Take the pot off the flame and, with a potato masher or some other heavy utensil, mash the lettuce and cucumbers to a mush. Empty them into a bowl. Rinse out the pot with warm water to remove any unwanted vegetable matter. Put the mush back into the pot by pushing it through a sieve—not a fine sieve, but not a coarse one either. At this point you will look longingly at your blender. Resist it if you want proper texture. There will be no difficulty at first, but toward the end you will find in the bottom of your sieve a hard fibrous mass that will not go through. Take out your chopping board and with a good sharp knife chop the mass. Put it back into the sieve, moisten it with some of the liquid in the pot, and force it through. Put the pot back on the stove, bring the liquid to a boil; add the water and white wine. Cover and simmer for about ½ hour.

Meanwhile dice rye bread into cubes approximately ¾ inches thick, until you have a generous cupful. Dice carrots roughly the same size until you have a scant cupful. Parboil the carrots for 3 or 4 minutes, then drain them well. About 15 minutes before serving time, heat the butter in a skillet over low heat. As it sizzles to melt, add 1 clove of garlic. When the butter is hot and bubbly but not brown, turn up the heat and throw in the diced bread and the carrots. Sauté them, stirring frequently at the beginning and constantly toward the end. They are done when the butter is absorbed and the bread cubes are crisp. Remove the garlic.

Now taste the soup for seasoning and do not be dismayed if it seems rather flat and sour. Add salt and white pepper slowly, tasting after each addition, and it will soon take on an agreeable flavour, though just slightly sour as it should be. Turn off the heat, stir in quickly ½ cupful of heavy cream, and pour into a hot tureen or soup plates. Cover thickly with the croutons and carrots. Serves three.

COLD CUCUMBER AND TOMATO SOUP

½ medium cucumber, finely chopped
½ medium pepper, slivered
2 rounded teaspoonfuls tomato paste
1 teaspoonful salt
1 teaspoonful sugar
1 quart buttermilk
4 ripe tomatoes

Chop the cucumber quite finely. Cut the top and bottom off a medium pepper; then cut it in half vertically. Lay one half on the chopping board and run a sharp knife along the inside of the skin to remove the seeds, ribs, membranes, or whatever. When you are finished, the inside of the skin should be as smooth as the outside. Flatten this piece of pepper and cut it in half so that you have two strips, each roughly one inch wide. Cut these strips crosswise into thin, thin slices.

Put the tomato paste in the bottom of a bowl. Add salt and sugar, then about ¼ cupful of buttermilk. Mix until the tomato paste is well blended with the milk. Add more buttermilk, mixing well after each addition, until you have put in the full quart. Add the cucumber and pepper. Place the soup in the refrigerator to chill while you remove the skins and seeds from the tomatoes. Cut each tomato into 8 sections. Arrange the sections in 4 chilled soup plates, pour the soup over them, and serve. Or serve from a tureen with the tomatoes in the bottom. For soup plates 6½ inches in diameter and about 1 inch deep, this amount makes four servings.

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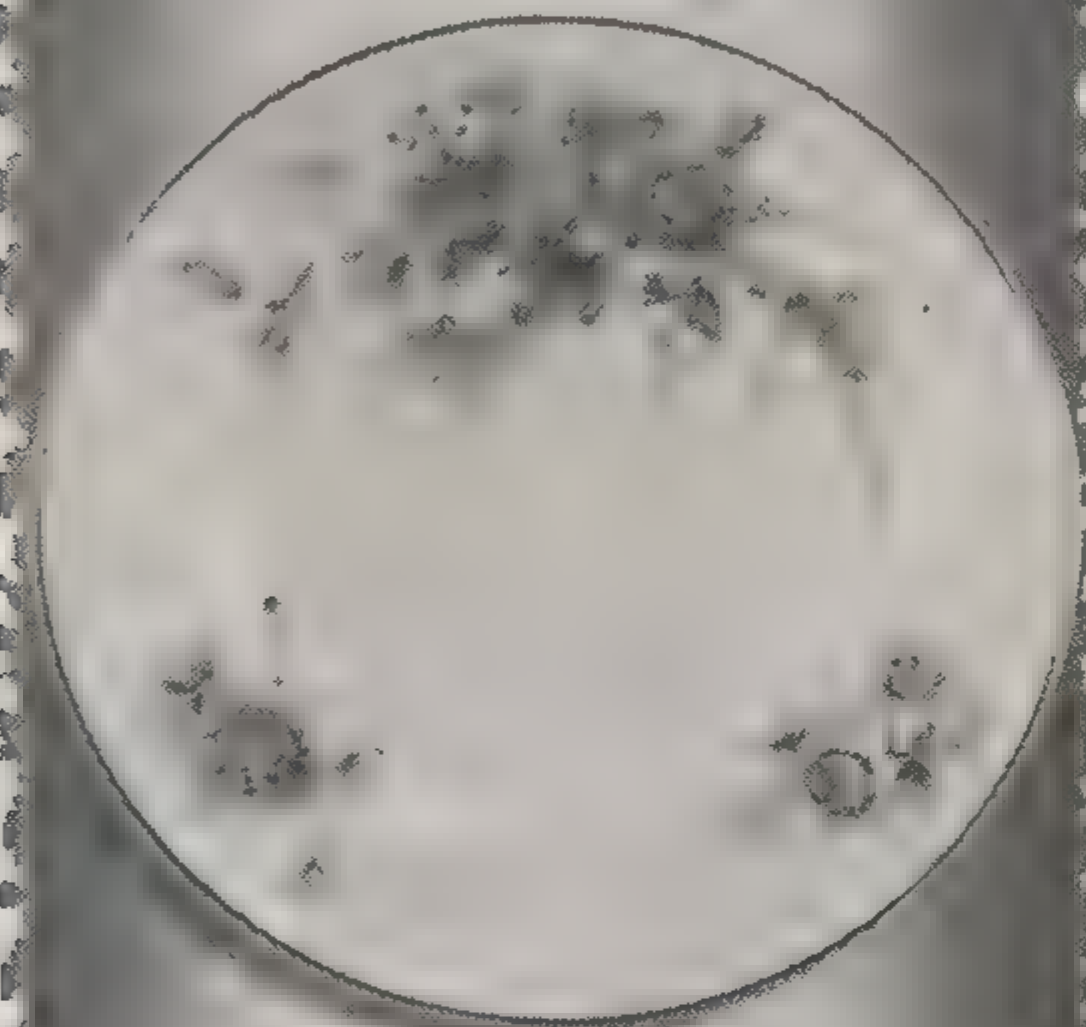
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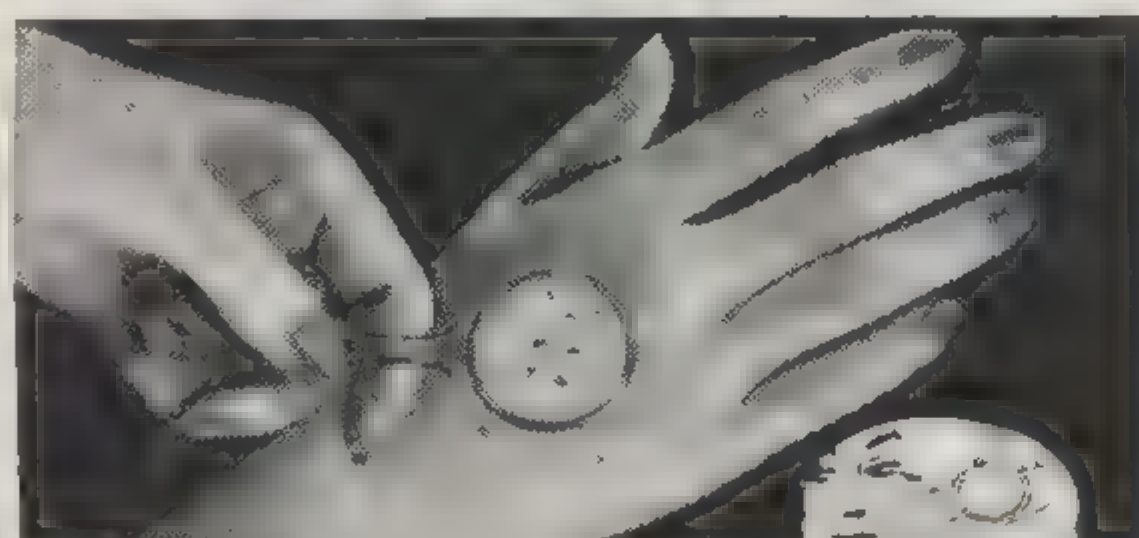
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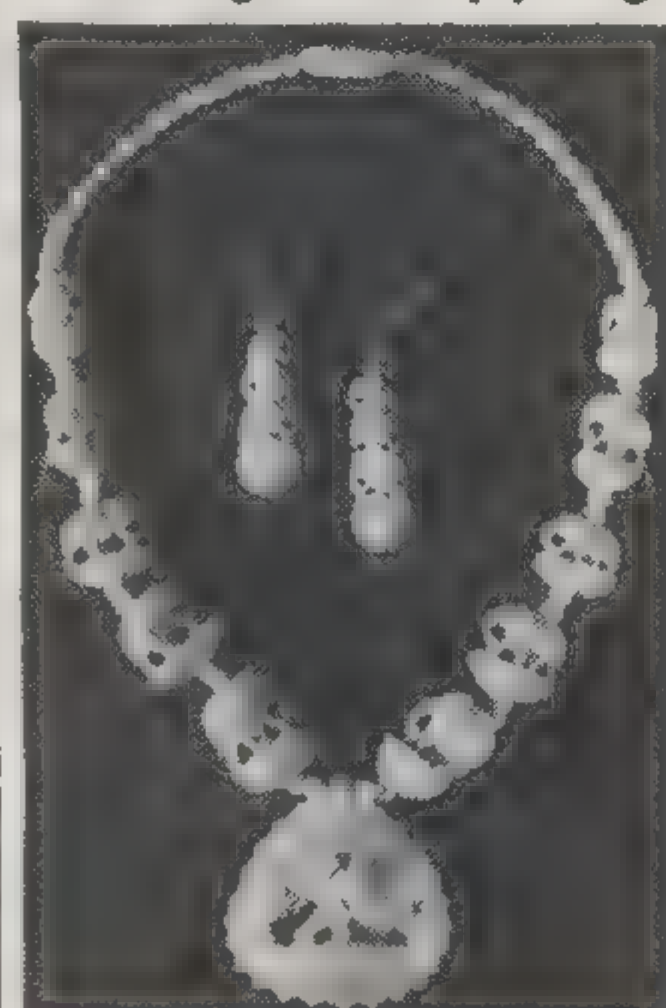
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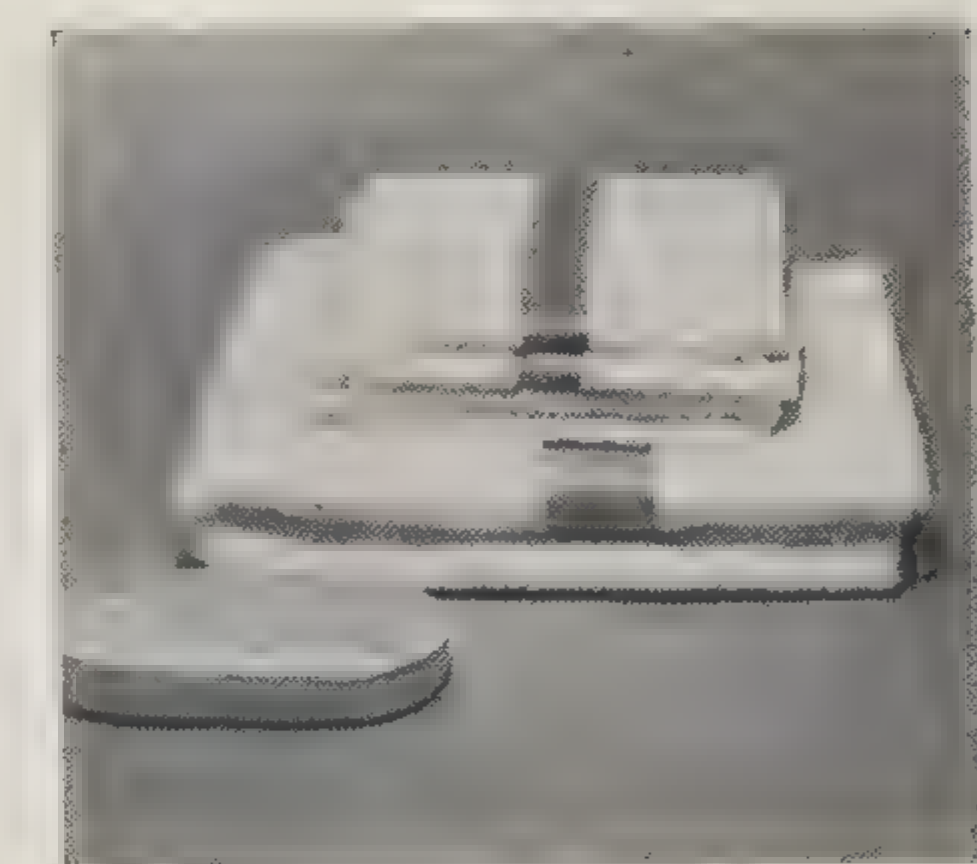
SHOP

... going the way
of the young news



Left: Coiffure beautifully
set for the young silk-shirt
era ahead (page 97).
A clever new cut keeps it
fastidiously, but softly,
clear of the shirt-collar; and
between cuts, a new permanent
(Caryl Richard's) insures
sidewise bounce—bouffancy
is the line in coiffures now.
Jay Thorpe, 24 W. 57th St., N.Y.

Right: Rather more tailored,
the new bouffant line that the
hair takes here—and it's here
for the young thing who leans to
the strict, but not severe.
A lift above the brow takes
care of the widened line;
actually, the sides are swept
back neatly, back hair neatly
rolled, making for a minimum
of troubles with management.
Leonce, 9 E. 53rd St., N.Y. 22.
Directly right: Nice going-away
(to college) present—white
terry-cloth towels banded in blue
(Yale?). Bath size, \$2; hand
towel, \$1; a good-sized loofah
sponge, \$1.50. E. Braun,
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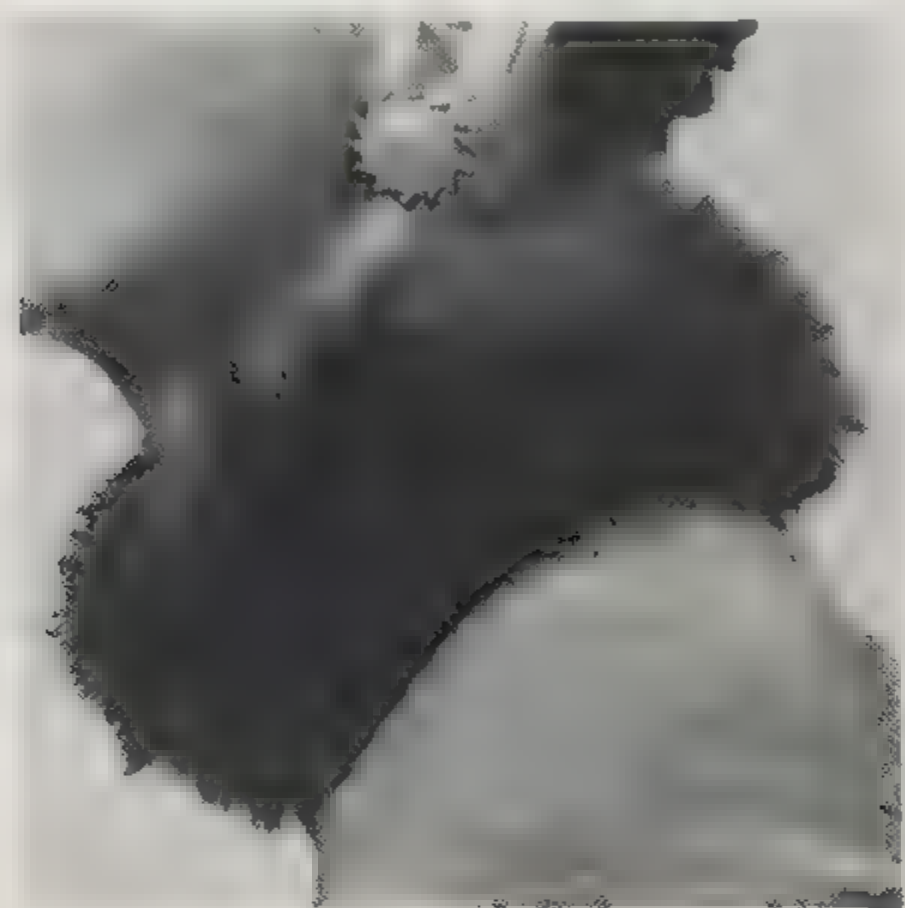
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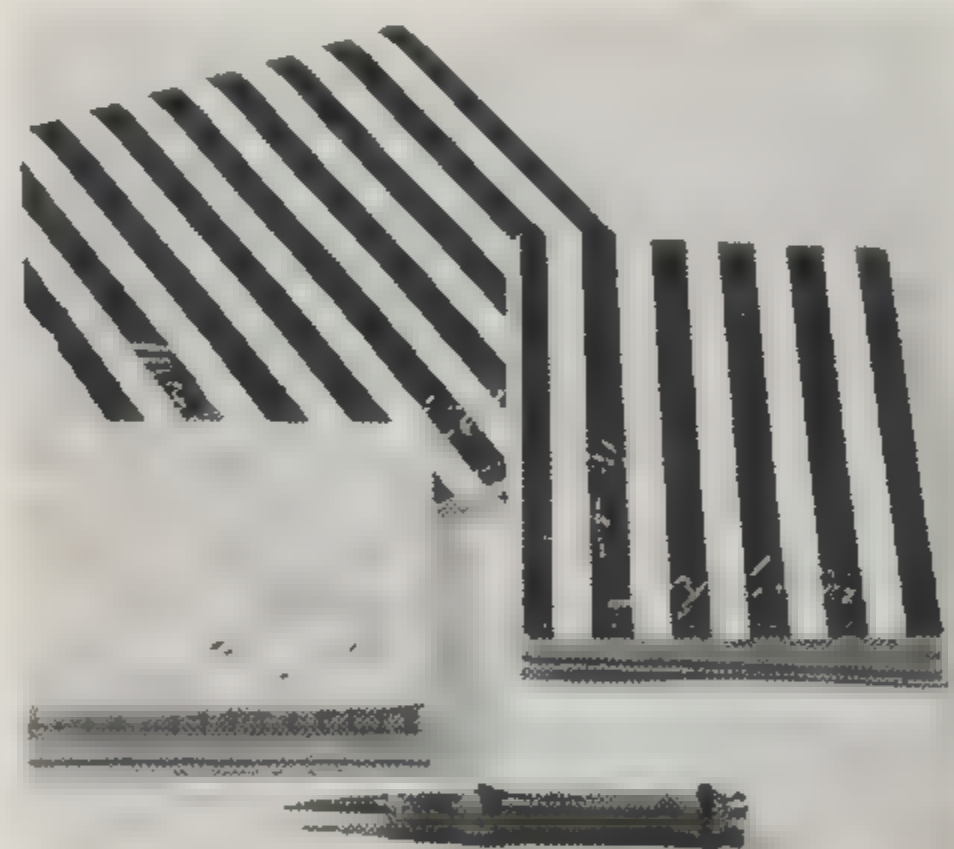
Right: Neo-sweater that previews the young news in knitting on page 110—this grey wool shirt dress. It's meant to blouse over a shoestring belt (you add it) for a drawstring effect; that's another young new effect as per another page—page 102. By Goldworm. Sizes 10 to 16. \$35. French Boot Shop. 541 Main St., New Rochelle, N.Y.



Left: The young fashion in fur, at a price that's pretty realistic about young budgets. This natural sable-tail circlet clasped with a brown velvet bow can rim a sheath, or fluff over a lapel for the look of a banker's coat—or banker's suit. 21" long; \$17.50 inc. tax ppd. Harold Rubin, 52 E. 56th St., N. Y.



Right: Letter paper for the young life—it's made up into pads so you can keep up with your correspondence without uncurling from your armchair. Large size Lap Letters by Montag (50 sheets), \$1.19. Matching envelopes, 50c for 25. Smaller pad: 90 sheets, \$1; envelopes, 45c for 25. Altman's, in N. Y., 16.



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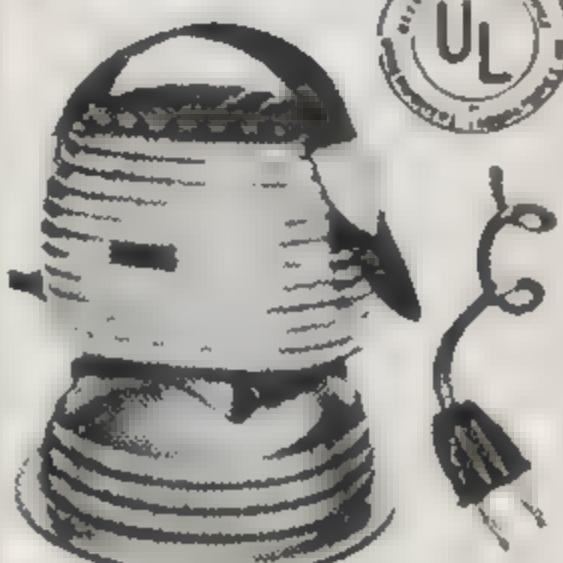
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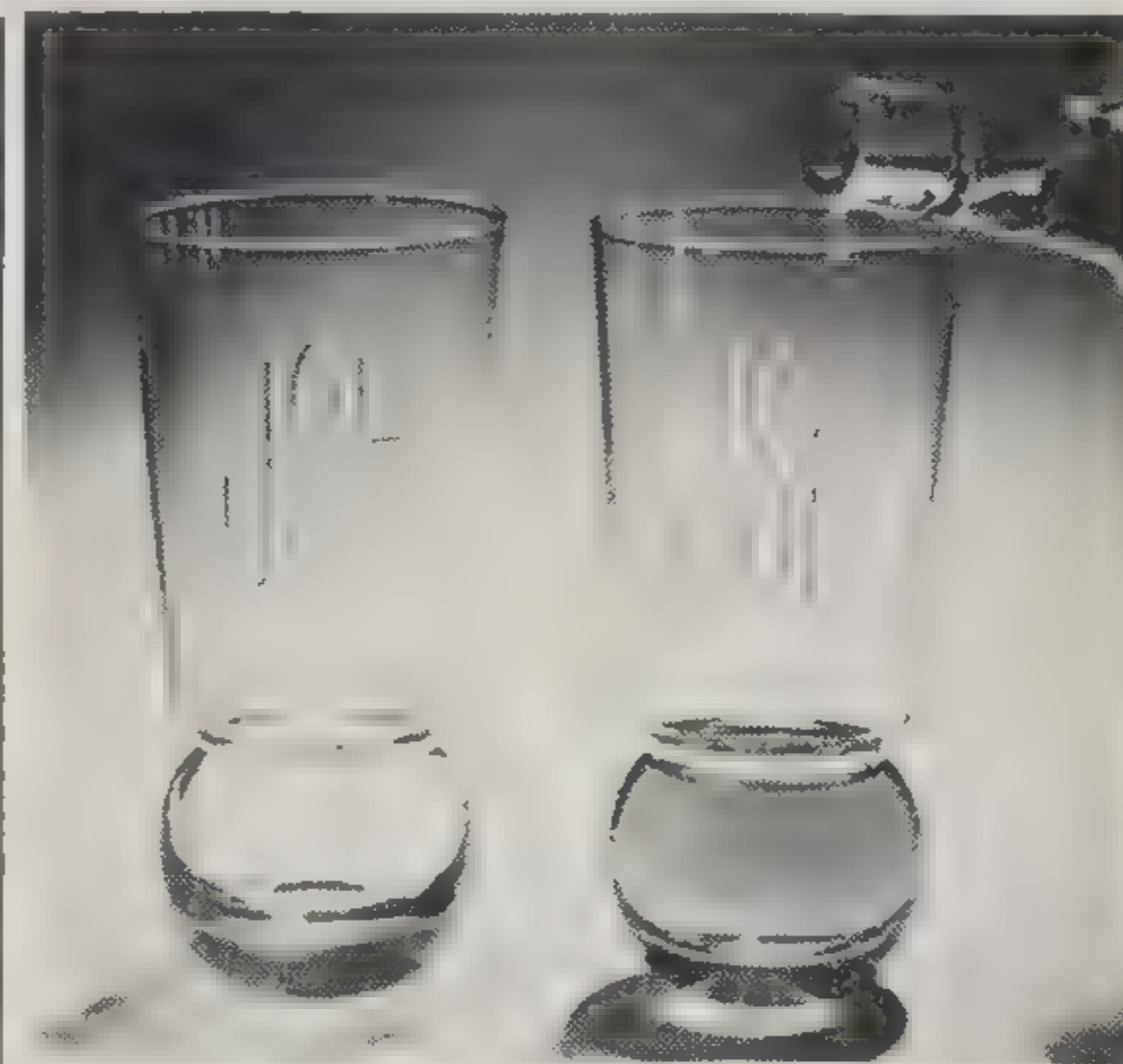
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Don't miss Warner's television FASHION SHOW—a 60-minute preview of Fall's outstanding new fashions. NBC-TV, in color and black-and-white, Saturday, September 22nd. Consult local program listing for time.

Vogue's eye view of the silk shirt era

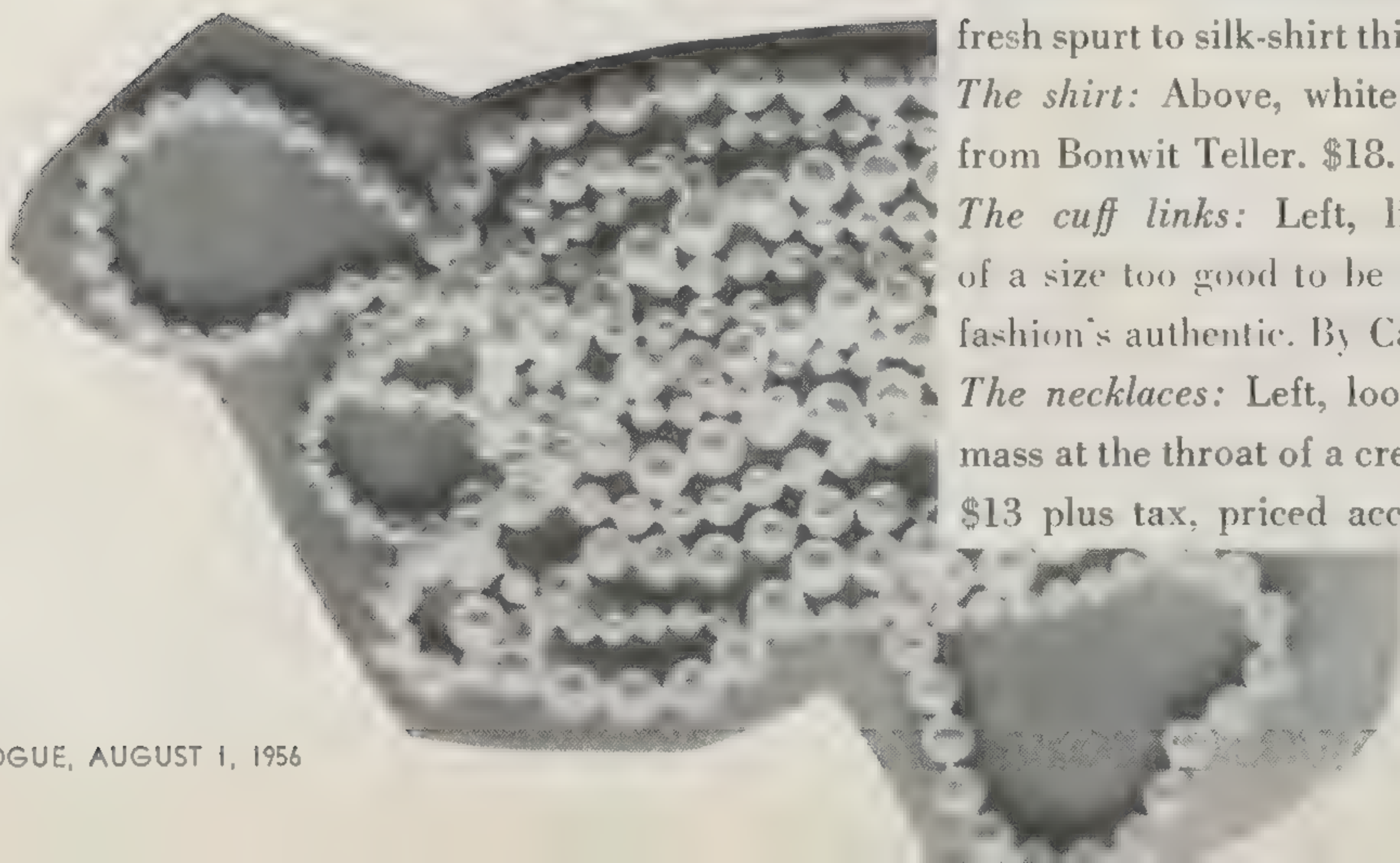
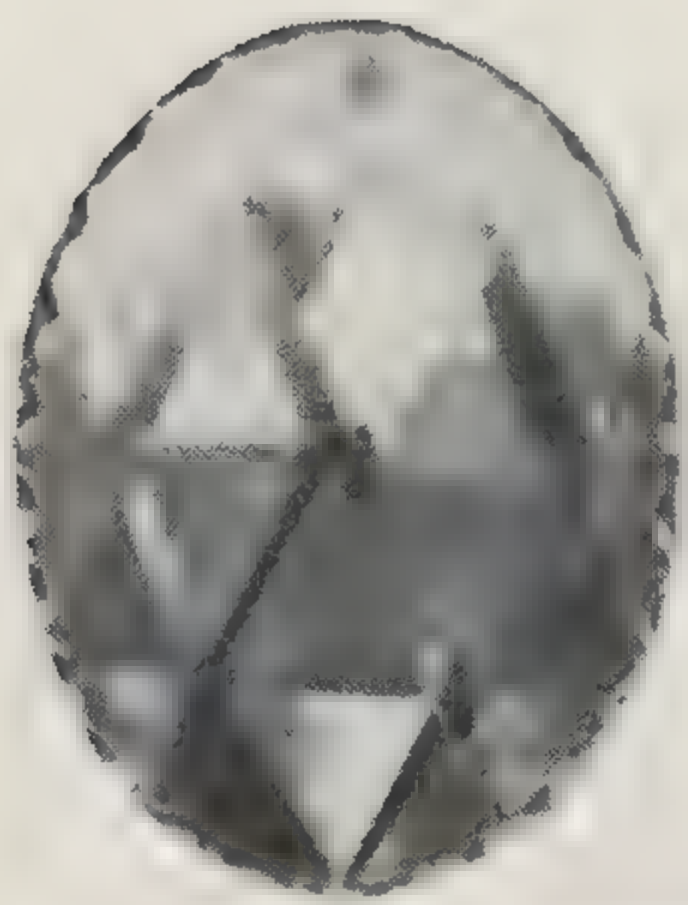


It's the time of year, every year, when there's a rush of young new fashions (some will rush off to college, some won't—"young" is a look, not a scholastic standing). But not every August 1 issue of Vogue opens with news like this: a fashion that's the first step toward a completely new young-way-of-dressing. The silk shirt, above, is like those great shirts that have opened great young fashion-eras over the years (the famous Vogue pink shirt, the Brooks Sisters shirt, the nightshirt day-shirt, the T-shirt)—you can't slip it on, and look smart about it, without changing your clothes ideas all along the line. The line to take now: softly tailored, casually feminine (this shirt is *silk*, remember), turned out with a rare young taste—the new shirt-look is so fine that it's a showcase for accessories that are beautiful show-pieces, but not showy. Predicted, therefore: more and better-edited wardrobes of cuff links; increased attention to necklaces, with the softer shirt-collars opening up some beautiful new possibilities; much brand-ishing of hairbrushes and emery boards (there's something about a silk shirt that makes fastidiousness a pleasure—or you shouldn't be wearing one). And then comes imagination: there's more than one way to skirt and sweater the new silk shirt; several completely assembled new looks are shown on the young pages throughout this issue, to give a fresh spurt to silk-shirt thinking, for day, late day, even later.

The shirt: Above, white silk broadcloth classic by Sloat, from Bonwit Teller. \$18. (One new look for it: page 125.)

The cuff links: Left, linked "rubies" and "diamonds" of a size too good to be true—the stones are false, but the fashion's authentic. By Calderon, \$4, plus tax. Peck & Peck.

The necklaces: Left, loops of creamy would-be pearls, to mass at the throat of a creamy silk shirt. By Richelieu; \$5 to \$13 plus tax, priced according to footage. All: Altman's.





YOUNG

ways to wear

the NEW FASHION

New silk shirts— femininity in young fashion now

Left: This new feeling that's also the fashion—clothes that stress, softly, the sense of being a woman, young as you are. Analyze the look here, simple but turned out with fastidious ease: creamy silk twill shirt (the basis), about \$15; knitted wool jacket gentled into fit, about \$23; a skirt that's a pleated softness of wool plaid, about \$25. All, by Greta Plattray. Best's; Hutzler's; L. S. Ayres. "Cherry" lipstick, by Yardley.

Young news ahead: A tour of good young fashion, and of the new General Motors Technical Center at Warren, Michigan—a design of Eero Saarinen and Associates, with the youngest décor anywhere. Brilliant instance, this colour studio in the Styling building.

For shops in other cities, see page 86.

A moment's thought is recommended while the above words sink in: the news coming up ahead is the news of the next 1956 fashion, simply given a young slant. For the college girl who likes setting the clothes-pace, that makes it college news, of course: why should the fashion in her age-group be a law unto itself? The sooner she gets to be part of the world (fashion and otherwise), the better she feels. Those who tiptoe along traditional college paths, though, may raise the usual hue and cry, perhaps, about "too daring," "not practical"—no Bermudas, no sweaters, et cetera. So, the newest addition to Vogue's young edition this year is a completely pro-college wardrobe (pages 156-159) for the classically inclined, and even for her there's a modicum of change-making news. But the emphasis in this issue is still on the basics-to-be, on the *next* young fashions. As always, all this next fashion is also for the woman with an easy sense of style *and* a young figure, years notwithstanding; these fashions will fit her city-country life, self-knowledge depending.

To know: There are good changes due in clothes in general, and if you're young in years or outlook, here's how to make them look individual—make them look young. The clothes-news: a silk-shirt revival, sheaths eased by blousing at the waist, coats cut shorter than long to coat them, new plaids, sweaterings in fantastic numbers, more-dominant accessories, red-with-white evening looks. Most of all, there's ease in fashion now, but ease that never takes femininity for granted. And it all looks young when slanted like so: bloused sheaths in a plaid that would be beyond the daring of a woman who looks her age, the Argyle; silk shirt-skirt-sweater combinations where every hair's beautifully groomed into place, but the ease is nonchalant and young, not studied. Young as you are, you'd do well to be on the *qui vive*, to freshen up even more for the new young look; and besides being the fashion, this lesson (it sticks like glue through life) is best learned at a young age. When you see one of the women who has the reputation of being well-dressed, you'll see that the dress only does its bit when everything that went before—coiffure, complexion, accessories—is perfect. Good grooming was never more essential, either: a form of control, it helps your control over your life in general (more lives seem to need that now?).

In a word, now's the best year in a decade for young fashion: every good fashion coming in is an asset to the girl of college-age—for its fashion now, its philosophy-of-dressing lessons, applicable for a long time to come. She has to play her part, though: for detailed directions, *please turn the page*.

FASHION: young new ways

For the silk shirts that set the mood of this whole young era, there's no end of variations. Think of any creamy blond silk day-shirt (this issue holds several) in the light of evening, even. For a little-dinner look, wear a full, short white satin skirt, a mint-green satin waistband. For bigger parties: extend the skirt-length, the scope of the jewellery. And, for come-what-may evenings, simply tuck the shirt into an easy scarlet wool street skirt, glitter the neckline—and let your coat be a blond cashmere cardigan or a yard of fluffy blond Borgana, weather depending. Important to notice about all silk shirts shown: their fit, fitted though easy (don't stint on alterations); their cardigans, also fitted and usually short; their belts, present but never the width of waist-cinches—the line is gentle now, not at all zippy—even the more adult, belted suits later in this issue observe it.

And, the drawstring sheath, the favourite young form of the new sheath-blousing, also has evening possibilities. A young after-dark wardrobe, for instance, could be hinged on one white satin drawstring blouse: smart with a short party skirt of black satin (slender!); with red velveteen slacks for country weekend parties; with a slim blond flannel skirt for casual city-evenings. The one-yard coats have miles of uses—the examples coming up here are simply starters. Consider a yard-long coat in bright-pink wide-wale corduroy, a stopper over blond or black skirts for day, and a deliciously new young way to go to dinner—wear a slim black silk dress, a white satin toque. Evening Argyles, even? Easy: a waist-length jacket of the plaid works into a fine young look with black velveteen sheaths of an evening—theatre evenings, restaurant dinners.

Now, news-extras that add a young nuance to this year's fashions. Shirt-collars worn over cardigan collars are the thing again (Chanel's ideas just grow younger with time, don't they?), and you won't be overdressing if you add several dips of pearls at the V—pearls by the yard are another young revival, but now they make sense, they make the perfect fill-ins. Another new thought about necklaces, illustrated later on: one long length of gold chain, like a sommelier's, dipping down the throat of a silk shirt. Where hats come into young fashion, they come in as rather full-bodied new pillboxes, a definite trend away from the berets which have been the young stand-by for the past several years. Coiffures are going to have to take them into consideration, but it won't be a hardship. The wide-sided bounce that's the new line in hair is young by nature (that's why so many women who are older than young like it!); and what's more, the new bouffancy lends itself to a long-time young favourite—the hair ribbon (collections of these will be getting under way all over again, this year).

What goes with what, when you're wearing fashion the young way? Red, because it's so intrinsically young—and the news now is red accessories built on a big scale with a fine percentage of black added. Makes sense: there's a new passion for black in the fashion, and just a touch will do the coordinating needed for red bags, gloves, shoes, belts, when you bring them to town for the day, with a black cable-knit wool sheath (for instance).

What's finally implicit in the following pages: the aids to good young grooming—hair sprays, eyebrow brushes, manicure kits—that make for general polish. The fashion this year has a delightfully perfected look, so much so that it's apt to magnify errors, if any. Just don't lose sight of the new silk-shirt idea; it's the key to this era. With a pony tail straggling over the collar, it looks like just-another-shirt; with hair curved to the softer new width and well under control, as shown everywhere here, it can accomplish the most feminine young look in years.

New silk shirt, drawstring suit

Right: Silk shirt making a scoop of more of the young news—it's shirting one of the new drawstring jackets. The collar's worn outside again: cuff links and pearls-by-the-yard are doing the jewellery, the new way. White silk shirt, about \$15. Black wool twill suit, about \$50. Sportwhirl costume, John Frederics Charmer hat, Castlecliff pearly beads: Peck & Peck. Costume, also at Frost Bros.; Frederick & Nelson.

Young news in architecture: The famous spiral staircase in the Research building at the new General Motors Technical Center—new pathway to new cars coming up in the American future. For shops in other cities, see page 86.



Drawstrings: *the young way to blouse waistlines now—and one of the smartest things you could do is ease up bodices and even jackets (not difficult; blousing's all around the fashion). The drawstring's young because it makes the new elegance so easy: simply tie-it-yourself. Has this other string attached to it, though—a slim figure; but what look ever looks young without one?*



Above: The drawstring at work on a knitted dress—which has other drawing power besides: colour, true-red. Here, an off-red Paisley pillbox places it: city; day. A blond Borgana games coat could clock it casually; sparkling earrings give it a little-evening look. Jerry Gilden dress, of knitted wool (smooth variety), about \$20. Betmar hat. Both: Altman's. Dress, also Burdine's. Palizzio shoes.

Right: Black sweater that's dashing young news—in black capeskin and knitting, blousing by drawstring. It's city-country cover for any sheath, or the skirt here: black knitted wool in the same stitch as the sweater's sleeves. Jacket, about \$35; skirt, about \$23. Both, by Leathermodes. Madcaps hat, Van S bag, Wear-Right leather-and-knitting gloves. All: Best's. Separates: Neiman-Marcus; Joseph Magnin.

For shops in other cities, please see page 86.



Offbeat plaids:

latest young way to play the classics. Super-plaided, super-aware of fashion (here, a drawstring plaid, for instance), they can look completely citified given accessories to suit—or, hatless and fur-coated, they could turn up anywhere out of town

This page: Offbeat plaid, drawstring waist. Gold, black, brown worsted-and-mohair. Add a rope of city furs, or a yard of casual coat. Dress, by Junior Sophisticates, about \$45. This, Betmar hat, Dalsheim earrings; Bonwit Teller. Dress; Julius Garfinckel; Montaldo's. Hansen gloves, Ingber bag; Best's. Marquise shoes. Stockings: Bur-Mil Cameo.

Far right: Red and green wool plaid—the young way, for town. More casual look: a white shirt instead; the stole used as a fascia. Skirt, about \$17; stole, about \$8; black Kanmak wool jersey top, about \$11. By Nelly de Grab. These, Betmar cloche, Van S jewellery: at Saks Fifth Avenue. Costume, also Hutzler's; J. P. Allen. (Added to the look: a belt.)

Other young ideas: The boldly progressive décor, here, of the Styling building at the new General Motors Technical Center—offices, studios like these, all bent on exploring car-beauty.

For shops in other cities, please see page 86.



SPECIAL #4

One-yard coat:

length of coat that started out behind the wheel of a car, that's moving on now till it's the young coat that covers almost everything.

Still easy in manner, it's taken on the new elegances of cut—you're as likely to see one-yard theatre-coats as city-country editions for day.



This page: A first, the furred cotton coat—and a young idea moving cityward. It's tough twill, olive green, Milium-lined to take care of the cold; the fur's an especially thick curl of raccoon. In Wellington Sears cotton, about \$70. By Masket Bros. Orlon gloves by Superb, Palizzio shoes. Everything: Lord & Taylor. The coat is also at Seidenbach's; I. Magnin.

Far right: Latest Chesterfield, in golden-brown leather (velvet collar), one smart yard of it—for black wool day sheaths, even theatre sheaths, if you've the casual chic to carry the look. By Masket Bros., about \$65. Driving pants here, a natural for it, in brown wool flannel; by Evan-Picone, about \$15. Both: Lord & Taylor; Joseph Horne; L. S. Ayres. Millerkins shoes: I. Miller.

Other new designs here: The Oldsmobile 98 hardtop convertible and the Chevrolet Corvette—automatic proof of good things coming soon from the General Motors Technical Center.

For shops in other cities, please see page 86.





Argyles: *overthrowing tradition—
dress, oversweater, setting the
liveliest trend in knitting since the T-shirt.
The look's as young as the tartan's old;
has a city-or-country spirit, accessories depending.*

Left: Argyle sweater dress—the fit's a matter of figure, or at most, a thin black belt (added). The wearing: daily, anywhere, like most new sweaterings. By Donald Brooks, of red-taupe-black knitted wool; in junior sizes, about \$50. Ronay bag, gloves by Alexette Bacmo, Coro earrings. All: Lord & Taylor. Dress, also Julius Garfinckel; Harzfeld's; Morgan's of Canada.

Right: Argyle oversweater—over almost to the point of being a tunic. Holds skirt-pleats slimly; hatless, heelless, adapts to deep country. Of grey-black-white knitted wool. Black Orlon-and-wool skirt (Alamac's Thalspun jersey). By Donald Brooks; junior sizes. About \$50. Emette beret; Coronet bag. All, Lord & Taylor. Costume: also Halle Bros.; Dayton's. Accent shoes.

Also in the ascendant: The fashion for floating staircases—the spiral of steps in suspension, at right, is for the traffic in science at the Research building of the GMC Technical Center.

For shops in other cities, please see page 86.



Neo-sweaters:

this year's young collection, two of the best.


The fashion for new and better forms of sweaters is still so fast-paced that it's one of the most flexible ways of current dressing—anything's apt to turn up as a sweater now, and likely to look the smarter for it.

Above: Neo-sweater dress, cable-stitched, with a tiny tie added at the waist. Or, it could blouse over a thin leather belt, or go beltless (this last, not for neophytes, though). By Goldworm, of grey knitted wool, about \$50. This, Gage hat, Hansen gloves: Saks Fifth Avenue. Dress, also Julius Garfinckel; Henry Harris.

Right: Shetland neo-sweater, rising form of knitting that's a rising form of city-country jacket. Of buff wool, about \$25, collaring a soft Orlon pull-over in a near shade, about \$7. Both, Catalina sweaters. Bonwit Teller; Burdine's; Frederick & Nelson. The pants: shown some pages ago with a one-yard coat. Jett-Aires flats. *Neo-chairs, both pages:* Designs in repose—from the GMC Technical Center.

For shops in other cities, please see page 86.





Red, white, and young:

*new evening wardrobe that adds up
to a "sense of personal style"
as well as a pretty range of fashions.
Everything's keyed in red,
white, or both—Vogue's favourite
young evening colour-notes for 1956.*

RRA Boniche'



Opposite: Red and white for the big parties—strapless dress, back-swept stole. By Ceil Chapman, in Du Pont acetate satin and Crompton velveteen; about \$135. Bergdorf Goodman; Wanamaker's, Phila. *Above:* Left, little-dinner shirt dress, whiteness glistened with Lurex. By Madeleine Fauth, of Celanese acetate and cotton. About \$40, in junior sizes. Jay Thorpe; I. Magnin. Centre, theatre suit with a sleek restaurant sheath under its jacket. By Junior Sophisticates, in Stevens wool suède cloth (satin accents); about \$90, Bendel's Young-Timers; Stix, Baer & Fuller. Right, dinner raincoat, velveteen, ready for cold snaps, too—furry white rayon lining. By Sherbrooke. About \$50. Saks Fifth Avenue; L.S. Ayres.

For shops in other cities, please see page 86

Runabout coats:

the blue-jean coat, the fluffy polo coat—two model new examples. They operate smoothly through calendar changes and time-and-place differences—the fabrics are the key to the young enthusiasm here.



Left: Polo coat coasting on its smart looks (it's blond Borgana lined in red wool plaid) from wool day sheaths to dinner chiffons. No trouble keeping this blond blond, either—a new process, cleans safely. Modelia coat, of Orlon-and-Dynel, about \$95; beret by Madcaps: Miss Bergdorf of Bergdorf Goodman. Coat: Dayton's; Neiman-Marcus; I. Magnin. Degas shoes.

Right: Blue-jean coat—denim, jersey-lined to match the dress, but also manoeuvrable with plaids, black. Coat, of Avondale denim, about \$45; dress (like coat lining), Alamac's Thalspun jersey of Orlon-and-wool, about \$35. Junior sizes. By Donald Brooks. These, MM bag, Alexette Bacmo gloves: Lord & Taylor. Costume: Hutzler's; Frost Bros. Hat, by Sally V: Best's. Evins shoes, at I. Miller. Archer stockings.

Action in the background: Propellers (this page) in the Wind Tunnel building at the new GMC Technical Center; props (facing page) for the dedication exhibit of the whirlwind Firebird II.

For shops in other cities, page 86.





Silk shirts:

*new essence of every young wardrobe,
as noted a few pages earlier.*

*Here's what's essential to them—
a fresh spurt to your shirt-thinking.*

Opposite: New nonchalant elegance in the shirt-sweater-skirt. Everything's the same soft maple-sugar shade, in different textures—and notice this news: urbane look, shirt-cuffs worn outside, sommelier chain at the neck. Silk shirt, about \$13; Orlon cardigan, about \$8; Hockanum wool tweed skirt, about \$18. By John Miller. Best's; Hudson's; I. Magnin. Van S necklace: also at Best's. Lipstick to blend—"Cinnamon Stick" by Revlon.

Right: Casual shirt-approach, with a new way of suiting the city, too—grey wool jacket with a rough knit, smooth line, about \$25; creamy silk shirt, about \$20; grey Loden cloth skirt, about \$30. Greta Plattry separates, Gage hat: Best's. Separates, also Woodward & Lothrop; Bramson's.

Another new plan here: Seating plan, at left, for the conference room in the Styling building at the new GMC Technical Center—future changes in car aesthetics will be explored here.

For shops in other cities, page 86.





New young drawstrings— a string of choices

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RUTLEDGE



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1. Drawstring sheath in an offbeat plaid, *and* knitted—but with all the high fashion-content, it's still an easy, daily kind of dress. (The drawstring effect's achieved by an elasticized, belted waist.) Red-and-black checks lightly overbarred with blue, in knitted wool-cotton-and-rayon. By Sacony, about \$23. At Stern's; I. Magnin.
2. One of the prettiest cases of tie-it-yourself we've seen—this slender dress with a drawstring waist, in wool jersey, striped ink-blue and black (subtle new combination). By Haymaker, about \$23. Altman's; Burdine's.
3. Drawstring sweater, full-length edition—a beige knitted dress that's as soft and easy as a pull-over. Knitted wool-fur-and-nylon. By Lord's Sportwear; about \$50. Sally V hat. Both: Altman's. Dress, also Frederick & Nelson.
4. Separates marked off by a drawstring—a green-and-beige striped silk drawstring shirt, Loden-green skirt of Stevens wool flannel. (Late-day idea: a beige velveteen skirt.) By Sportwhirl. Shirt, about \$15; skirt, about \$13. Both: Peck & Peck; Meier & Frank. Pappagallo shoes.
5. Bloused sheath of black knitted wool with a becoming kind of turtle neck—low and loosely-cut, lengthening the throat line instead of enclosing it. By Lotte; about \$40. Ingber handbag—a big, square envelope of tweed. Both, at Lord & Taylor. Dress, also at Halle Bros.
6. The drawstring sweater, in bulky, champagne-coloured cable-knit wool—nice young look with wool string-bean pants. (Nice, too, to pop on over a sleeveless wool sheath, a tweed skirt, or a skirt in a new offbeat wool plaid.) Sweater, about \$30. Bergdorf Goodman; L. S. Ayres.
7. Just a suggestion of the drawstring look—a wisp of blousing above the fitted waistline of a sleeveless plaid wool sheath. The new offbeat Glen Urquhart plaid—black, brown, beige. By Lotte; about \$35. Betmar hat. Both, at Lord & Taylor. Dress, also at D. H. Holmes.

For shops in other cities, please see page 86.



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Choice plaids

1. Young country-city suit, in one of the new offbeat wool plaids (blue-black-green wool, by Len Artel). In junior sizes; about \$98. Betmar hat. Both, Lord & Taylor.
2. Horse-blanket plaid (from a winning stable), in red, yellow, green, black—wool flannel jacket, belted over its own black Milliken wool crêpe sheath. Or: let it go its own way over slim skirts in blending colours. In junior sizes; \$85. Betmar hat. Miss Bergdorf of Bergdorf Goodman.

4



3. New way to use plaid—in a sweater. Pure-wool worsted cardigan in the black and green Douglas clan plaid, with a broad collar and binding of black knitted wool. By H & E Shapiro, \$30. At Miss Bergdorf of Bergdorf Goodman.
4. Big plaid with big plans (from the Big City to the Big Game): brown-black-and-grey blanket plaid wool dress, belted at the back. By Loomtogs, in junior sizes; \$23. Dress, hat, and Ronay bag: all at Best's. Sabrina shoes.
5. Plaid with a mixer—black velveteen. Sleeveless dress of red-blue-green wool plaid, spiralling pleats; black velveteen jacket bound with grosgrain, and bound to suit most sheaths. By Kasper, \$90. Bendel's Young-Timers.

For shops in other cities, please see page 86.



6. Blanket-plaid wool skirt of many colours, spiced with black, \$15; long-sleeved white shirt of Dacron-and-cotton (a Cohama fabric), its collar a scarf, \$7; black waffle-knitted wool cardigan, \$13. All, by Majestic. Best's.
 7. Plaid added a good new way—grey wool flannel suit with an easily-fitted jacket, pleated skirt, worn here with a high-handed beret of red-and-yellow plaid wool. Suit, by Faye Wagner, in junior sizes; \$50. At Milgrim.
 8. "Steamer coat" with an enchanting air of 1910 elegance—and a boatload of 1956 fashion. Red-and-black wool plaid, waist high, collar wide. By Sportwhirl, in junior sizes; \$50. Hat, by Gage. Both: Saks Fifth Avenue.
 9. Sheath with news—blousing at the back; wool plaid with news—its offbeat colours, olive-yellow and white. By Donald Brooks, in junior sizes; \$40. Lord & Taylor.

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RUTLEDGE

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Red and black notes

on young fashion now:

clearly a good stroke with

the darker colours in fashion,

with camel-beige; strokes of black

often go along with them.

This side of the ledger, beginning with the most red. *Handbag*, bold in concept and colour (this red takes a big clear-cut shape in bags). By Ronay, in wool flannel; black calfskin handle and tab. \$13*. Henri Bendel. *Shoe on the floor*, ghillie elevated to city status by a moderate heel, a high polish on the textured Davis calfskin. By Town & Country, \$12. At Lord & Taylor. *Hanging by a heel*, a tailored opera pump with a very new heel line—a black patent leather line running right down its centre. A Gamines design, of Loewenstein polished grained calfskin. \$20. From Andrew Geller. *On tiptoe, right*, a good college flat—the line's conventional but it reports the news by colour, rough-suèded leather. By Fortunet, \$9. It's at Arnold Constable. Shops in other cities, page 86.





Satchel, of red corduroy reinforced, luggage-like, with black calfskin—and that's a strong point in the fashion. Bag by Roger Van S, \$22.50*. At Bloomingdale's. *Sweater glove*, with a red leather grip, fine-fingered enough to pick up a pin—the knitting wool, extra-fine. By Superb, \$3. Lord & Taylor. *Shoe, on top*, wearing heels for the first time ever—a Joyce suit shoe (their flats are a famous institution). In Geilich suède. \$13. Altman's.

Shoe, off side—from The Other Side. An Italian opera pump proving that the hand-made shoe needn't break a young budget. By Fredelle, in suède. \$17. At Macy's. *Lowermost shoe*, in Donovan plush calfskin: a ghillie that ties in, city or country. By Millerkins, \$18. I. Miller.

*PLUS TAX

PHOTOGRAPHS BY JOHN STEWART

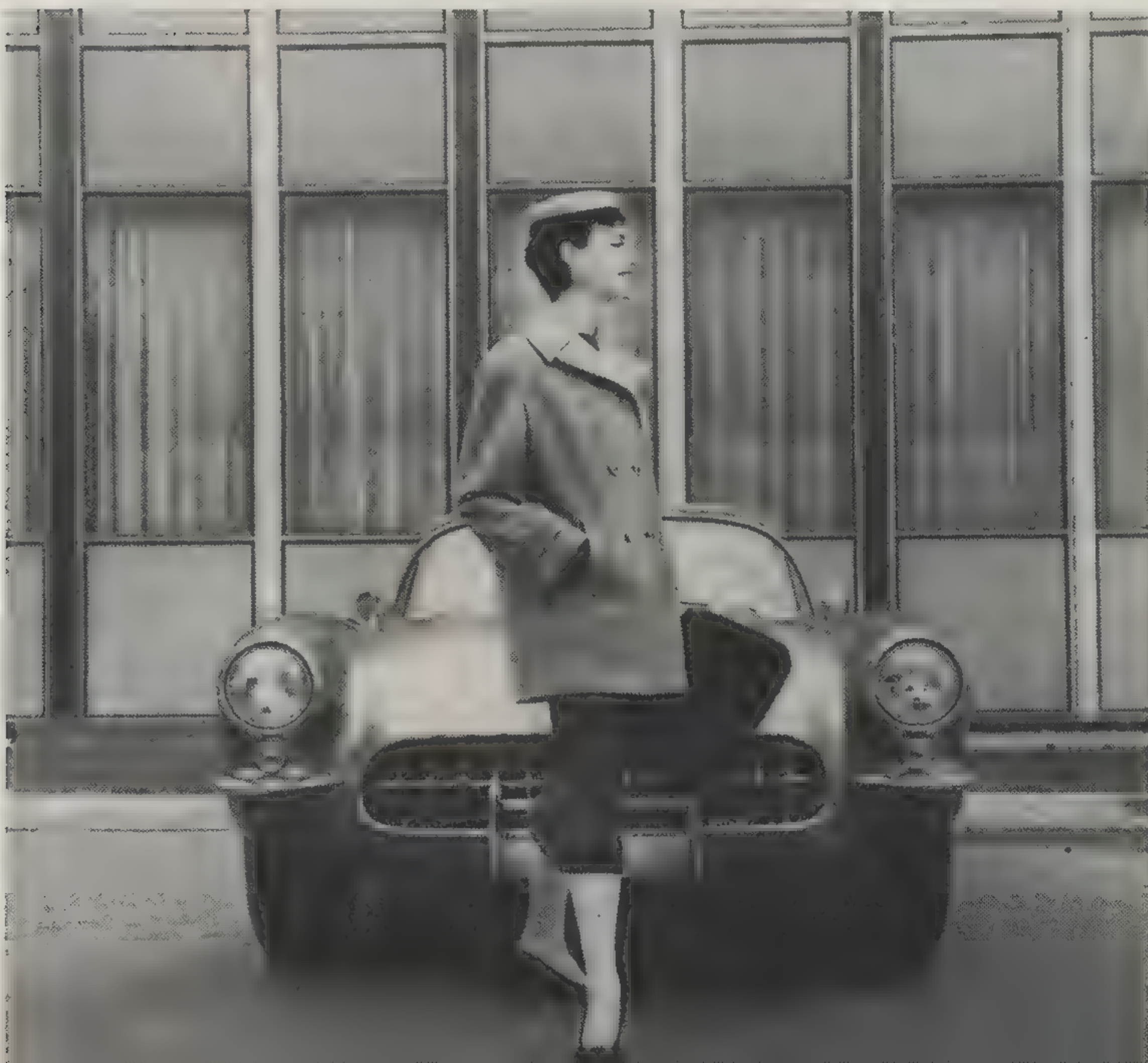


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Young coats— by the yard



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1. New one-yard coat, in inches-deep fabric—beige alpaca pile—with a deep affinity for almost everything you own. By Lumay; \$55. Beige cloche by Gage. Both, at De Pinna.
2. One-yard coat to wear with, or without, its own skirt; of Milliken wool tweed in a bold black-and-white herringbone weave. By John Weitz, in junior sizes. Coat, \$35; skirt, \$13. Lord & Taylor. Sally V velvet pillbox, at Best's.
3. Classic polo coat of beige wool and camel's-hair that ends suddenly (and fashionably) about thirty-two inches from the shoulders. Milium lining. By Bardley; \$70. Best's.
4. Dark-grey suit of wool-and-Orlon flannel (by Warren of Stafford), with a jacket that qualifies as the new one-yard coat. Among its other qualifications—a collar and lining of fleecy grey alpaca. By Handmacher, in junior sizes; \$70. Furry bag by Ingber. All, at Henri Bendel. Shoes by Accent.

For shops in other cities, please see page 86.



5

New sweaterings; the white silk shirt

5. Among the new sweaterings, one of the newest—a bulky gold-coloured knitted wool pull-over (\$20), worn with a slim black skirt of Sag-No-Mor worsted jersey (\$18). Both, by Lotte. (Countryside, the sweater might go over tapered pants.) Beret by Suzy. Jana bag. All: Bloomingdale's.

6. Long-sleeved white silk shirt (shown also on page 97), \$18; softly-pleated skirt of multicoloured wool tweed, \$25. Both, by Sloat. Cropped royal-blue cashmere cardigan by Dalton, \$27. (Cream filling: pearls.) All, Bonwit Teller.

7. New young dash based on the classic white silk shirt—this, of silk broadcloth, \$8; plus a waist-length black cardigan of wool, fur, and nylon, \$12; a Glen Plaid wool skirt with easy, boxy pleats, in brown, black, and white, \$15. All, by Majestic. Madcaps beret. Altman's.

8. Sweatering in the ascendant now: Shetland wool, in a long-sleeved pull-over (\$14); cardigan (\$17). Sweaters, and plaided Shetland wool tweed skirt, cut with a slenderness extra-smart in tweed (\$25), are a blend of burnt-sugar browns. All: Empire Imports, at Jay Thorpe.



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RUTLEDGE



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Young looks— knitted, furred



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1. New, young version of a nineteenth-century banker's overcoat—double-breasted, dark-grey wool flannel, otter collar. In junior sizes; about \$145. White plush hat by Betmar. Both: Lord & Taylor. Coat, also at Harzfeld's.
 2. Hooded, knitted coat-dress you can take two ways—as a dress, as a coat—and be right (and right in fashion) either way. Heavy black wool, buttoned from hood to hem. By Sportwhirl, \$30. Henri Bendel; Julius Garfinckel.
 3. Double serving of the news—knitted *and* furred. Lodengreen wool dress, raccoon collar (this comes off, if the heat comes on). By Sportwhirl, about \$45. Betmar hat. Both: Franklin Simon. Dress, also at Joseph Magnin.
 4. Cotton pull-over that can take the cold, take care of most country situations. Natural-coloured, water-repellent poplin; red flannel lining, knitted cotton collar and cuffs. By John Weitz, \$10. Lord & Taylor; Neiman-Marcus.
 5. Fashion in a cold climate now—a fine spread of canvas. Wide, circular black canvas skirt with an apron front, patch pockets—at its best with a shirt like this: very classic, white, of Avisco rayon (a Fuller fabric). Both, by Toni Owen. Skirt, \$17; shirt, \$10. John Frederics Charmer hat. All: Peck & Peck. Separates, also: I. Magnin.
 6. New feminine form of a man's shooting jacket—and a sure-fire look, in the country (with tapered pants), or the city (with slim black skirts). Beige cotton poplin, belted low, lined with a fluffy Orlon. By Modelia; \$40. Bonwit Teller; Harzfeld's. Madcaps hat, at Altman's.
 7. Sailcloth—on a fresh course: an all-weather coat. Beige water-repellent (Zelan-processed) Avondale cotton; black kidskin piping. By Main Street; \$45. Madcaps hat. Both, at Saks Fifth Avenue. Coat, also at Dayton's.
 8. Cabin-boy jacket of natural-coloured Wellington Sears canvas; taupe corduroy collar. About \$25. Heather-mixture wool tweed skirt, about \$18. By Masket Bros. These, the handbag: Lord & Taylor. Separates, also I. Magnin.
- Pages 118 to 121 and 124 to 127—a fashion and fact-finding swing around the new GMC Technical Center.*

For shops in other cities, please see page 86.

Cold-weather cottons



4



5



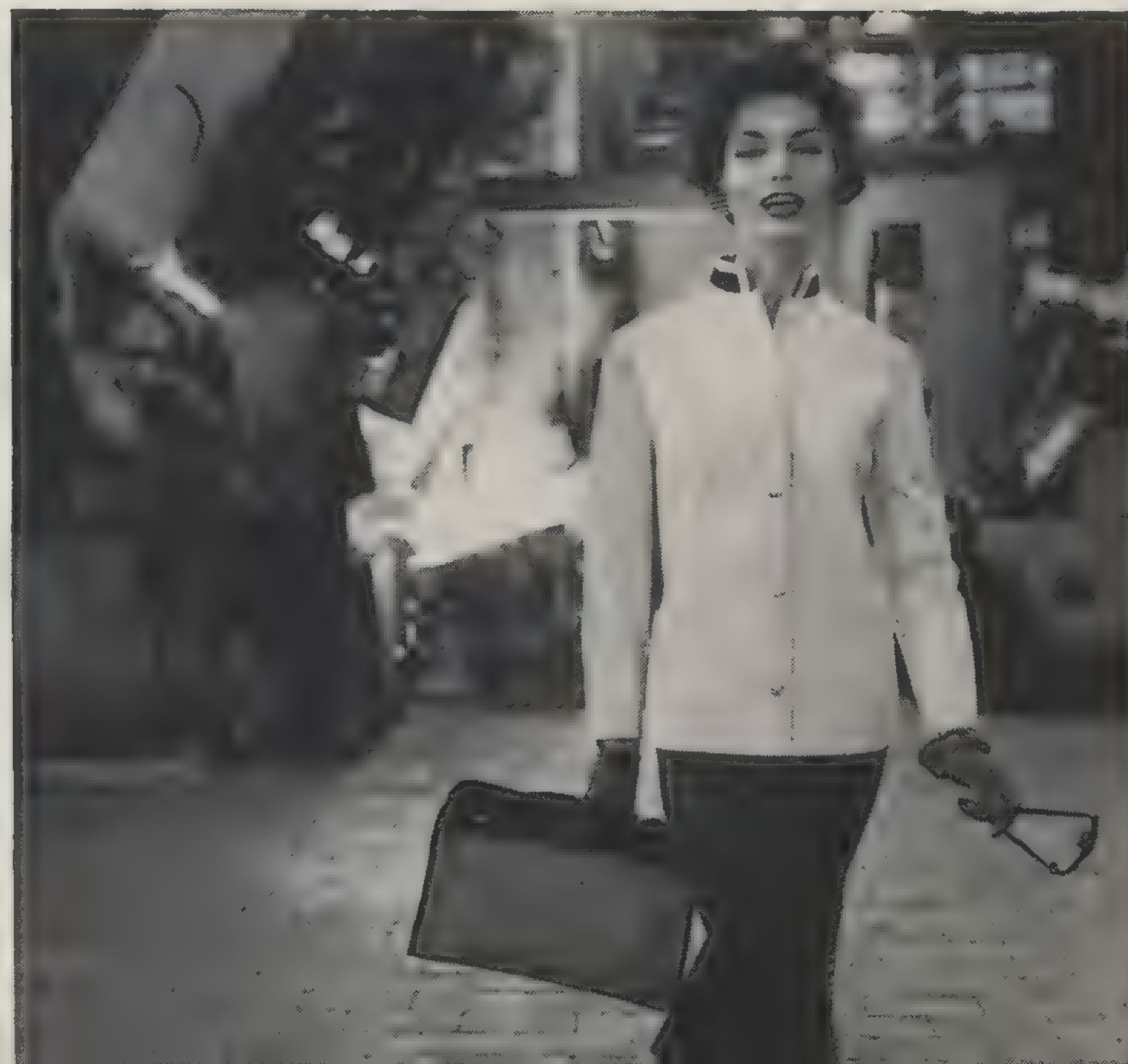
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RUTLEDGE

7



8





KRT Souhe.

THE ART OF *Ballet*

This illustrated and witty history was written and spoken by Agnes de Mille for one of the best "Omnibus" TV programs this year. Miss de Mille, small and intense, has triple fame, as ballerina, writer, and, above all, as the brilliantly inventive choreographer who shoved musical shows in a new direction with her dances for Oklahoma!, and who manages in other ballets to be either home-spun funny as in "Rodeo," or touchingly emotional as in "Fall River Legend."

BY AGNES DE MILLE



This is a ballet class. And this is the *barre* you have heard about on which dancers hold for support while they practice; at which they spend a good part of their lives. This is all ballet dancers need to work with: an even floor, something to

hold on to, slippers, and if possible a mirror. They don't even need space. Just the floor, slippers, the *barre*, and—patience.

This is the way each practice begins. This is the way each practice has begun for two hundred and fifty years. Just this way, never any other. In Paris, Milan, Leningrad, London, New York, Tokyo. It is part of the inviolable ritual handed down by rote from teacher to pupil.

Ballet is an ancient and enduring art whose technique has stood like the rules of harmony. It represents the oldest unbroken tradition in the Western theatre—more perfectly preserved than any technique in singing, instrumental performance, or acting. And since the time it started developing, from country dances to court dances, about three hundred years ago, ballet has never been out of style. Today it is more popular than ever before in its history. There are in the United States alone more than 5,000,000 ballet pupils.

The characteristics of classic ballet dancing as opposed to other forms of dancing are: the posture, the coordination of head and arms (or *port de bras*), and the turned-out feet. The achievements of ballet as opposed to other forms of dancing are brilliance and strength of foot work and eleva-

NORA KAYE (opposite), who is a great tragic actress in contemporary ballet, performed this season with manner and virtuosity the touchstone romantic rôles—"Giselle" and "Swan Lake." (Here, in René Bouché's sketch, she wears the classic tutu of the Black Swan.) This amazing range, which makes her equally at home in both the contemporary and classic styles, involves complete alteration of dynamic attack, body line, and musical approach. In place of the moon-aureoled unworldliness of her great predecessors, she evokes a brilliance compounded of clarity, terseness, melancholy, and the bitter zest that is the hallmark of the native New Yorker. In the words of her adjacent, enthusiastic colleagues—"She's marve!" —A. DE MILLE

tion. Elevation is the ability to rise vertically in the air and dance off the earth. The posture is based on a quiet spine and level hips. The hips may not lift, thrust out, or rotate as in other forms of dancing.

The shoulders must also be quiet. We know that all forms of emotion and tension are ordinarily shown first in the shoulders and neck—this is never true with a ballet dancer. A dancer may express all kinds of emotion, but always with relaxed shoulders.

When you or I hate, our hackles rise; but never a ballet dancer's. She hates serenely, with majesty. And this is not so surprising when one considers that the entire style was based on majesty. In particular, one majesty, the French King who built Versailles, the Sun King, Louis XIV. Only royalty and nobility danced in the early ballets. The ballets were, in fact, prolonged, magnificent, expensive royal charades.

The posture of ballet is not an easy one to maintain. It is particularly not easy when one is performing feats of enormous athletic difficulty. It is possible to win a track meet; but to win a track meet and to look at the same moment as though one were far away, reading a book, takes some doing.

You and I stand one way (below, left).

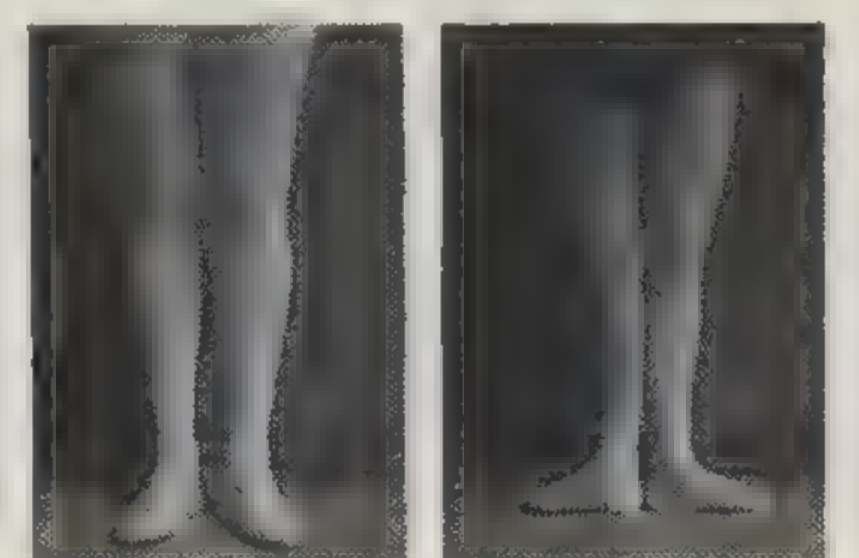
The ballet dancer stands quite another way (below, right)—with the legs rotated outward at forty-five degrees from the hip. Why do what is so difficult, so arbitrary, so formal? Simply because the first ballet dancers were swordsmen, and swordsmen turned out their feet to provide a broad base for balance so that they could move in any direction instantly. Every courtier was an able swordsman. If he was not a good swordsman, he was not a courtier for very long. Every courtier could dance, and, naturally, he danced as he was used to moving.

Gradually acrobats and dancing masters were recruited to help out and vary the tedium of those early dances, which were basically simple, because the dancers were amateurs.

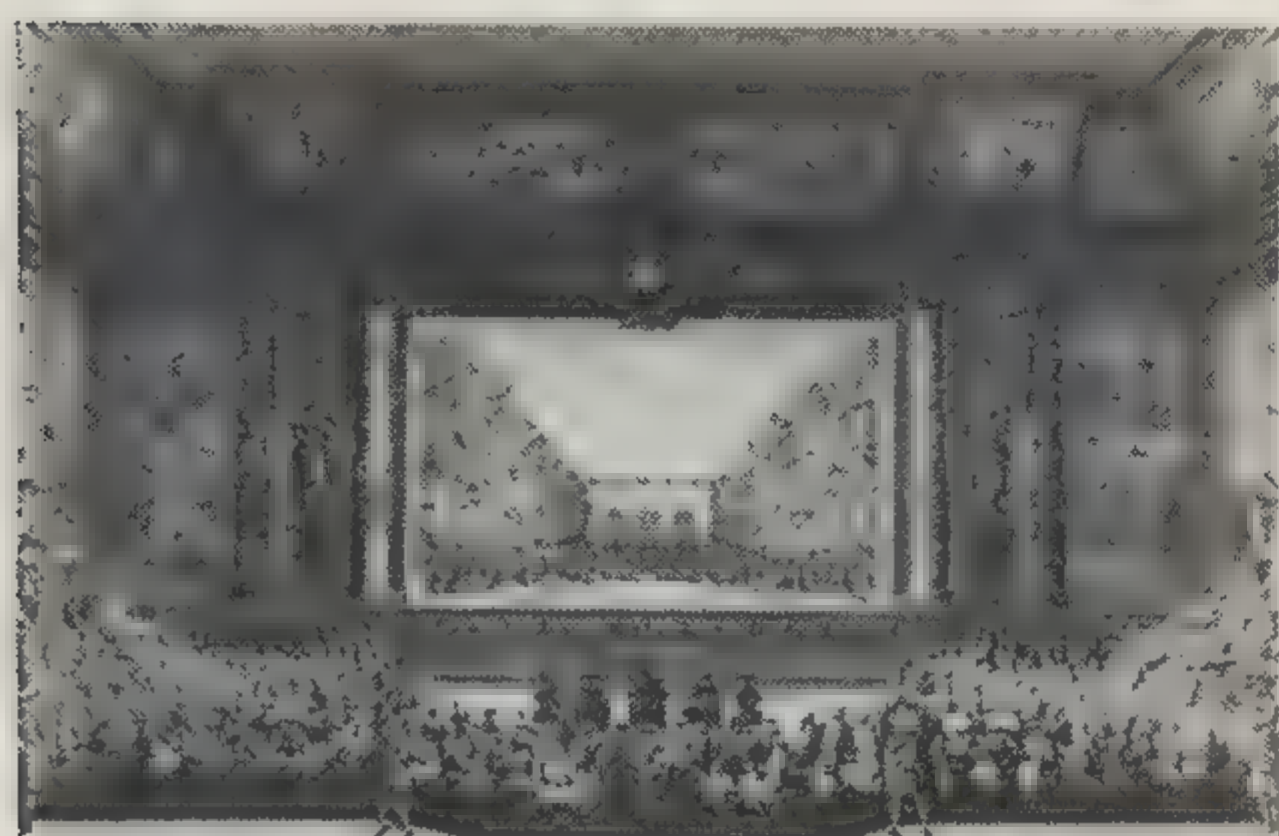
The ballets involved no technique except floor pattern and



LOUIS XIV,
THE SUN KING
(1638-1715).



NATURAL STANCE
BALLET STANCE



COURT BALLET AT VERSAILLES

It was his task to codify, classify, and name the style and all the acceptable steps. To this day they are known by their seventeenth-century French names, and that is why all ballet language is in French.

All ballet technique is built on five principal positions for arms and feet.

The gestures are symmetrical, harmonious, circular, all opening from a central axis.

In the two hundred years that followed Beauchamp, enormous expansion and enlargements took place. Each innovation was the invention of some one dancer, most of them anonymous and remembered today only by the turn



THE FIVE POSITIONS OF BALLET, POSED BY AGNES DE MILLE

of the wrist, grace and speed of the feet, or by the lightness and brilliance of whirls—some one lovely thing representing a life's effort and bequeathed to the dancers who came after. So the body of technique grew like coral.

Most of the performers are forgotten, but we remember a few. There was Marie Camargo, the most beloved of the eighteenth century. She was a great jumper, credited with having invented the *entrechat* or beaten jump. So that her feet might be seen, she shortened her skirts to midleg. Critics howled and so did moralists, but the skirts stayed up.



MARIE CAMARGO,
EIGHTEENTH-CENTURY JUMPER

It took a hundred years to get them to the knees and another hundred to get them off. We can read her dances from eighteenth-century graphs. But they must be watched with the eyes of her contemporaries. Come back with me to her time, to the eighteenth century when a wagon wheel could be heard a quarter of a mile away, or children calling. Sounds were simpler then, and music was simpler and purer. None who saw Camargo had ever heard a full symphony as we know it, or even a piano. Strings were still plucked as in the harpsichord. Eyes saw further then. Men who watched Camargo had never seen electric lights, arc beams, nor even gas. One could see the stars from any city street and when one came in from the luminous dark, candlelight made all things gentle and forgiving.

The French Revolution put an end to this pastoral quality. The century which began so graciously went out in blood and cannonades. The new century brought great changes: the

stage effects. What with the complicated protocol involved in choreographing for horses, mechanical effects, the upper and lower branches of royalty and acrobats, matters began to get out of hand, and in 1680, Louis XIV asked his ballet master, Beauchamp, to lay down some rules.

eighteenth-century dancer was expected to be robust, charming, and voluptuous; the nineteenth-century dancer was ethereal. She was also, for the first time in the Western theatre, an artist.

This is Maria Taglioni (below), the greatest dancer of the century, and one of the greatest of all time. Her father boasted that any gentleman could bring his wife to see her without blushing.

The professional artist had at last appeared—dedicated in childhood and cloistered throughout youth in the practice room. Each royal opera house now had a ballet company and ballet stars were sometimes as famous as the singers. And here is the first Sylphide—all gauze and air—who has perfected the lovely new trick of dancing on the ends of her toes.

By the nineteenth century, ballet technique had developed very nearly to what every dancer uses today. Because we have inherited the eyes of our ancestors, along with their language and manners, we find long unbroken lines to be the most exciting a dancer's body can produce. The dancer's leg is turned out so that the front of the knee and the flat unbroken line of the leg are presented to view—never the lax, droopy aspect of the side of the knee.

The ideal ballet body is long-limbed—long arms and legs with a short compact torso. But genius makes its own rules. Some of the finest dancers of history have been short and stocky women. A dancer's legs do not grow naturally. She makes them. It takes her about eight years to make a leg. It took dancing two hundred years to learn how. The well-trained leg is never lumpy with muscles.

The ballet foot neither feels nor searches the ground like the palm of the foot in primitive dancing; it neither taps nor stamps as in folk dancing. It uses the ground as a base for pushing, as a surface for patterns. It springs to attention whenever it is released.

This alert and tense arching gives every ballet position a sense of enormous vitality. It also, of course, prolongs the line of the leg.

The ballet hand is relaxed, simple. Any affectations are considered out of style.

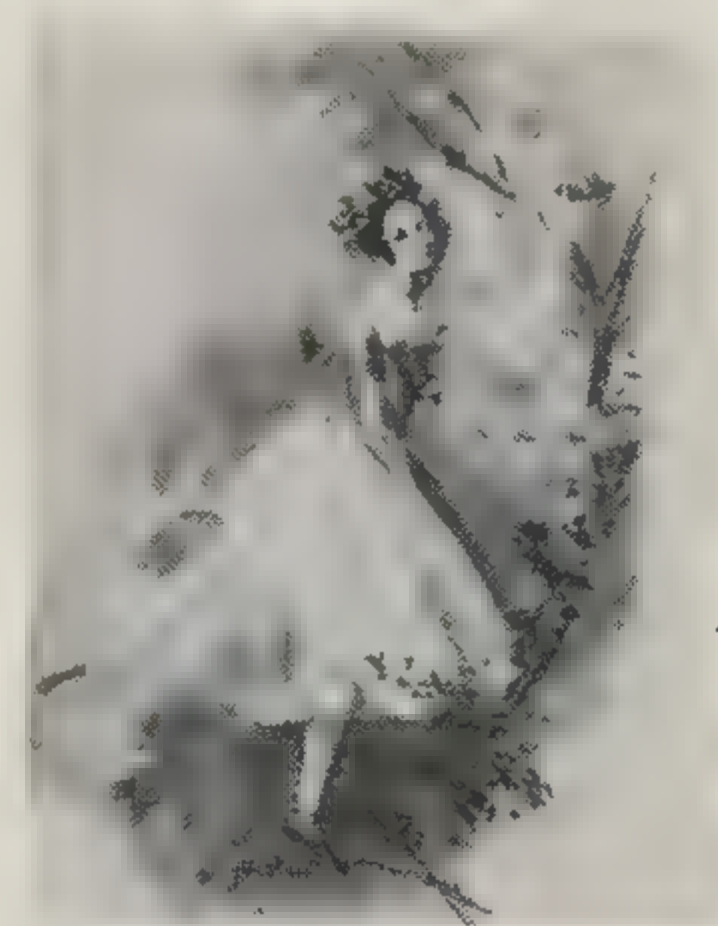


BALLET FEET, HAND, AND FACE

The ballet face is quiet, alert, disciplined, and serene. All emotion has been driven from the countenance into the complete dance gesture.

These are the tools; and now we consider devices. One of the most brilliant devices is the pirouette or turn. In turning it is important to maintain balance on a straight spine, and to spot.

Spotting is snapping the head around as you turn. The eyes are not permitted to travel with the body, or the vision would swim and the dancer would grow too dizzy to continue. The eyes focus on one spot always, even when the dancer moves across the room. Since the invention of the *fouetté*—or whipped turn, no girl has had any peace. It is the great double dare; it is the four-minute mile, the goal being sixty-four done in one spot. Rather too many.



MARIA TAGLIONI,
THE FIRST SYLPHIDE



MARY ELLEN MOYLAN,
AS TAGLIONI ON TV

There are some techniques that women specialize in—and some that men specialize in.

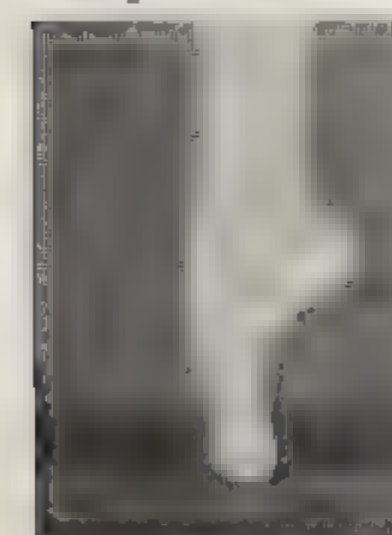
The women's most beautiful trick is dancing on the ends of their toes—point work. Maria Taglioni is credited with having perfected this technique. Her slipper was made of light strips of silk ribbon and weighed nothing. It was as light as a piece of paper. She had support only from the darning of the toes and the binding of the ribbons around the ankles. She made none of the grinding virtuoso demands



PAVLOVA'S FOOT



Fonteyn's shoes



DE MILLE'S POINT

most women today ask of their feet.

This (left) is Anna Pavlova's foot. Probably the most famous foot in history. Her shoe was slightly stiffer.

Below is the shoe of Dame Margot Fonteyn, who danced in "The Sleeping Beauty" on TV recently.

The modern American shoe is heavy. The canvas is stiffened with glue and must be broken in. The ends are darned to prevent floor friction from tearing the satin.

Maria Taglioni's shoes cost only a few sous, and she had a new pair for every ballet. American shoes cost seven dollars and the dancer hopes, with care, they will last a week.

The foot is swathed in lamb's wool to prevent chafing; and if there is a wrinkle in the stocking, it may rub the flesh off one's toe.

Tying the shoe is crucial. If a ribbon slips in performance, the dancer may break an ankle.

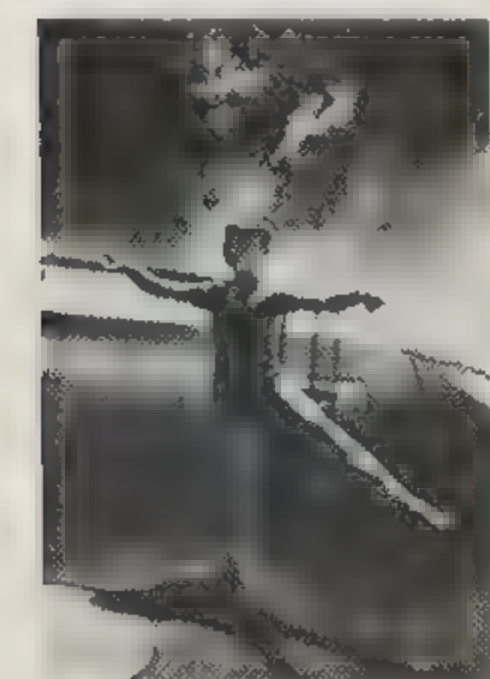
This is a perfect point. The arch has been developed to support the weight of the body. There is no weight on the knuckles of the feet or on the knees or on the hips. It is transferred to the high arch and the spine. There should be no pain. The sensation is of floating, as though walking in water, or on air.

Do not allow your child to go on point until she is eight or nine years old and has had at least a year's training. Her bones are soft, and she can permanently injure her back and spine.

The technique in which men excel is jumping. It is not enough just to jump high as an athlete does. Height is exciting but the body must at all moments maintain beauty of line. The postures and attitudes practised so carefully at the barre are now lifted bodily into the air.

You will notice that heads and arms move in slower tempo than feet. This is what gives the sense of effortless ease and flight. The feet must obey gravity; arms can take their time.

What is a ballerina? Her technical virtuosity is extraordinary—but it takes more than this or she would be nothing but a circus performer. She must have style. She must have personality. She must have more; and it is this which lifts her above the ranks. She must have *nobility*. She must divest herself of all pettiness, all personal mannerisms. She becomes in a manner, selfless.



CHILD AT BARRE

The term ballerina is regularly misused. It does not mean any girl who takes ballet lessons. It is an exact term and its equivalent in the Army is a five-star general. Below the ballerina in descending order come stars, first soloists, second soloists, coryphees, and members of the *corps de ballet*—or privates no

grade. It takes a rookie six years of strenuous training to become a private no grade in this outfit. When a little girl begins to study, she does not see what you see, but the promise.

In old ballets the pantomime or story telling part was always separate from the dance proper and was performed in acting as artificial as sign language. This may seem arbi-

trary and even ludicrous until we realize the importance of preserving style. If in grand opera the characters were suddenly to break into normal spoken speech the ear would be insulted and so we have intoned speech or recitative. In like manner the eye would be insulted if we interspersed these highly artificial and formal dances with natural acting—therefore in classic ballet we have stylized pantomime.

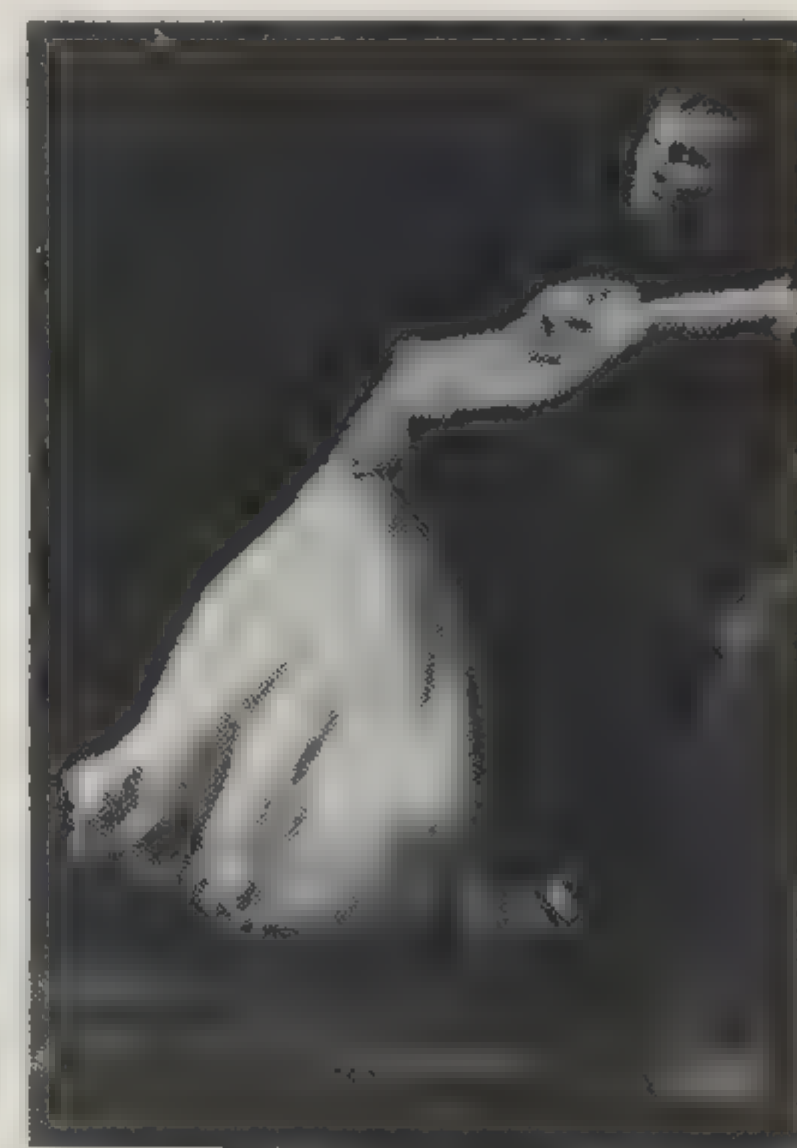
Today all dance has been considerably broadened and freed, and so the acting can afford to be natural. It is incorporated into the dance; the dancer's feet are on the earth, the ground is part of the gesture, and she behaves like a human woman. The Swan Queen permitted no familiarity, emotional or physical. The Prince might touch only her hand or her waist. The girl in the *Oklahoma pas de deux* seems to be motivated by all the normal inclinations, and her sweetheart is happy to oblige.

What brought about this relaxation of decorum—this simplicity and directness?

At the turn of the century, a California girl named Isadora Duncan, believing that dancing in its artificiality was heading up a blind alley, threw off her corsets and her shoes and danced barefoot across Europe.

She was probably the greatest revolutionary the theatre has ever known. Her effect on contemporary artists was overwhelming. Under her inspiration, a part of the Russian ballet left home and came West, bringing such a galaxy of genius as had never been seen before, and inaugurating an era of musical, dramatic, and pictorial creativity without parallel. I am referring, of course, to the Diaghilev Ballet. Dance and passion—dance and drama were forever fused.

With this emotional release we compose today. Here is the love scene from the Broadway musical, *Paint Your Wagon*. A gold rush miner (James Mitchell) and a little dance-hall



JAMES MITCHELL AND GEMZE DE LAPPE IN "PAINT YOUR WAGON"

girl (Gemze de Lappe) meet in a great brawling celebration in the local dive and, amid the hubbub and brutality, manage to find a moment of wonder and tenderness.

And so, back to the ballet barre. Practice before rehearsal. Practice before performance. This is it, star or pupil. They are bound to this wheel for life. They gave up their childhood and games. They gave up adolescence, they gave up fooling around and wasting time. Now they are grown—there is no respite. What makes this sacrifice worthwhile? Neither fame nor money can pay for a lost childhood. Is it worth it? Well, we think it is.

To take the air.

To challenge space.

To move into space with patterns of shining splendour.

To be at once stronger and freer than any time in life.

To lift up the hearts of those who watch.

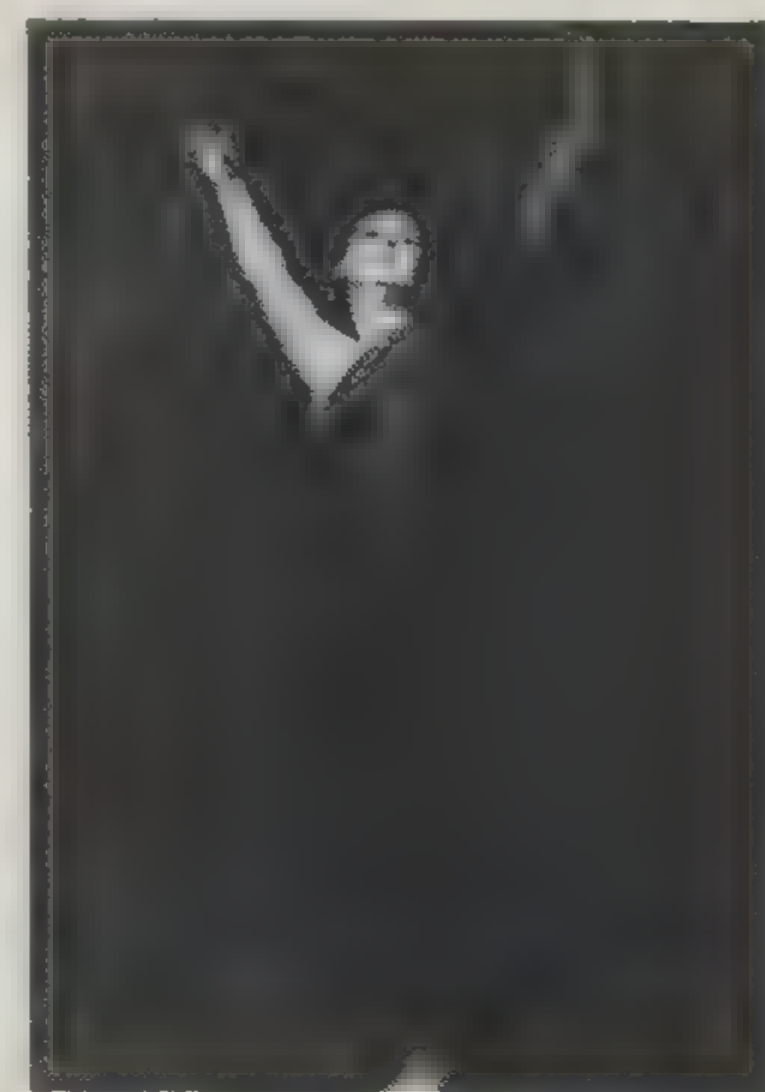
To be carried on their response.

And to walk once more in majesty.

An ancient glory breathes around us and the spirit of the dedicated dead.

The veils tear.

It is enough.



ISADORA DUNCAN, BAREFOOT

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The unique wide-view peephole observation of President Eisenhower, his Cabinet, and his staff, working and joking in *Eisenhower: The Inside Story*, by Robert J. Donovan who dived into the minutes of Cabinet sessions and surfaced with fascinating treasures. . . . The swerving, curving line of the Soviets, looping through the Middle East. . . . The curious cult of James Dean devotees who have an incurable appetite for small newsstand pamphlets about their dead hero. . . . *Rififi*, a movie so taut that it breaks the nerves of its audiences, with a ring of jewel thieves who ply their trade, silently, but with the artistry of mosaic makers.

PEOPLE ARE TALKING ABOUT... The grey-maned atomic physicist who said that he really wanted a crew-cut for summer but was afraid of looking like the Madison Avenue advertising boys who keep trying to look like scientists. . . . Peter Ustinov's London comedy hit, *Romanoff and Juliet*, a contemporary fairy tale with both an American and a Russian ambassador, as well as a delightful archbishop so deaf that he can hear nothing above a whisper, and a heroine played by Kay Boyle's daughter, Katy Vail, with a young tenderness that is like an early Marie Laurencin. . . . A not very funny novel (a joke about every fifty pages) called *Don't Go Near the Water*, by William Brinkley who has vaguely remembered some really funny novels about Navy officers in the Pacific. (This is a minority report on an obvious best seller, a Book of the Month Club choice, which has already been sold to the movies.)

PEOPLE ARE TALKING ABOUT... The superb small show of paintings from eleven New York private collectors at the Metropolitan Museum. . . . Striped straws, flavoured chocolate, which by fast alchemy turn plain milk into chocolate milk. . . . The little boy, given fifty shares of stock for his birthday, who said, pleased at the prospect: "Now, I'll have to start worrying." . . . Seán O'Faoláin's line in a review of Hugh Kenner's book, *Dublin's Joyce*, in which O'Faoláin refers to Joyce's city as "Sodom and Begorrah."

PEOPLE ARE TALKING ABOUT... The number of bulldogs in Paris, dressed by their owners in bright red collars with pointed leather ruffs, the whole effect that of grumpy seventeenth-century buffoons. . . . The brilliance of the rowdy Viennese costumes, of the stage settings by Rouben Ter-Arutunian for *Measure for Measure* at Connecticut's Stratford Theatre. . . . The steady focus of Edith Heal's novel, *The Shadow Boxers*, with its odd and frightening first chapter and this line: "I graduated Sub Gum, she had told the analyst."

PEOPLE ARE TALKING ABOUT... The odd preference of the public for the dry novels of Françoise Sagan over those of François Mallet-Joris, a writer who is both several years older and far more skilled in distilling the short, poisonous, bored sullenness of twenty-year-old girls who fall in love with forty-year-old men while involved simultaneously in a nerve war with middle-aged women and young lovers; the new Mallet-Joris is *The Red Room*, the new Sagan, *A Certain Smile*. . . . The Cook LP record by the Kabuki musician, Shinichi Yuize, playing variations on the Koto, which sound like sprays of notes, and come from thirteen white silken strings plucked with square-cut false fingernails. . . . The long black limousine in New York with this sign on the rear: "Swiss American Hand Laundry—Deliveries."

PEOPLE ARE TALKING ABOUT... ANITA EKBERG, *opposite*, an impulsive, superbly boned blonde from Malmo, Sweden, whose career so far has taken her from beauty contests to *War and Peace*, now a steppe-sized movie, which will open in New York this month. In it she plays the Princess Elena Kouraguine, an invention of Tolstoi's that anticipated central heating. Pale but indestructible, with the snow-bathed look of Nordic beauty, Miss Ekberg has the energy of an acrobat, and some of the bounce. When Vogue's photographer introduced himself by presenting her with a great bunch of lilacs, she thanked him with an instant hug. "This electric attack is very flattering to men," he said, but later made her pose lying in a muddy road. (Not for this photograph, however.)







THE PRIVATE TREASURES OF CHESTER DALE

With a rather dramatic casualness, Chester Dale lives genially and affectionately with his wife and some seventy-five paintings in a high-ceilinged New York hotel apartment. These are his private choices among the seven hundred or so paintings that he has bought in the last thirty years; some of the others are in a bank vault, some nine galleries full (or 183 masterpieces) have already been given to the National Gallery, in Washington, of which he became president last October. For the past twenty-one years, since his retirement from investment banking where he was a public utilities and railroad specialist, Chester Dale has concentrated on the development of what is considered to be the greatest private collection of modern French art in the world. (*Continued on page 137*)

Opposite: Chester Dale, in his hand the spotlight he carries from painting to painting throughout the apartment. Here, three of the paintings in the library: Picasso's strong portrait of his friend Manach, with its yellow background, rare for a 1901 Picasso—it was shown at the first Paris Picasso exhibition in 1901. Flanking it are two exquisite Matisse paintings. In this same room (but not shown here) are two extraordinary late Van Goghs, Picasso's famous blue child, "Le Gourmet," two Toulouse-Lautrecs, a Géricault, an early Gauguin painting and a late Tahitian sculpture, and a Fantin-Latour self-portrait.

Above: Chester Dale's own bedroom, showing six of the twenty-three masterpieces there. In the centre here, "Mlle. Malo," by Degas, flanked high by two Fantin-Latour portraits, one of the Duchess of Fitz James (right) and one of her daughter (left). The small painting of a nude is by Pissarro, the small beach scene by Boudin, and the woman in a peignoir, at the right, by Stevens. The two photographs on the table, with the spectacles and pills, are of Judge James A. Foley and of Dali's "Crucifixion," which Dale gave to the Metropolitan Museum.



Only Modigliani and Daumier on this library wall

Millet and two Henners on one wall; a Renoir above a Corot on the curve



THE PRIVATE TREASURES OF CHESTER DALE

continued

Mr. Dale, a fascinating man of seventy-three, a brisk, colloquial, and constant talker who can be interrupted only by Chester Dale, likes short-order decisions and long luncheons with the conversation centred on art. (Someone said that he seems to buy by the rise in his blood pressure—he feels paintings.) When he talks about his paintings, he points out the luscious complexion of a Renoir girl, remembers the subtle manoeuvring for its possession, its current market value, and, above all, explains the continuing infectious excitement of discovering new pleasures in works he may have owned for twenty years. In technical retirement, he lives frantically in a whoosh of board meetings, broker calls, trustee meetings, circulating from New York to Washington, to Palm Beach, Southampton, and back, with a flow of museum people, dealers, and foreign visitors following him around. With him goes his small, black French poodle, Coco as in Coco Renoir.

Opposite, above: Two exquisite Modiglianis with, at the left, the famous portrait of the painter Soutine and at the right, the portrait called "Chanteuse de Café Concert." On this same wall, three Daumiers; "The Beggars" in the centre, "Comédie Française" at the left, and "Wandering Players" at the right. *Opposite, below:* In the drawing room, a rare portrait by Millet, this one of the French poet, Leconte de Lisle. On either side, two Henners, with the one at the right, that of Madame Urhing, and that at the left of a young Alsatian girl. In the window curve, a creamy Renoir portrait of a young girl with red hair, a portrait that Mrs. Dale believes may be that of Suzanne Valadon, the mother of Utrillo, and that Mr. Dale says *is* Valadon. Just below it, an extraordinary Corot of a girl in a plaid blouse—a painting so endearing and so beautifully painted that a friend once offered Mr. Dale a blank check for it. *Right:* A Modigliani head, austere, magnificent.







HORST

MRS. CHARLES ENGELHARD, JUNIOR (above), a volatile charmer born in China of Brazilian and Irish-American parents, lives now with her husband and five daughters—aged one to sixteen—near Bernardsville, New Jersey. In the handsome, creamy drawing room, where she was photographed, hangs part of the Engelhards' extraordinary picture collection—a Daumier (visible here), two Renoirs, several Delacroix drawings, and a Manet, their potent lure underscored by the room's pale colours, its rare flashes of pink, yellow, and a gentle orange.

MRS. CHARLES WRIGHTSMAN (opposite) has a critical knowledge of painting, and a collector's eye; her special prizes, a Vermeer portrait and a pair of Tiepolos. With her husband, she also collects eighteenth-century French furniture, which they use, magnificently, in their house in Palm Beach, set on the sea's edge. In the white and yellow library (shown here) is a superb French desk; and rising high on the panelled wall, a collection of Early Meissen birds.

BY VICTORIA LINCOLN

"I also recite a
Good deal of poetry"

"Do You Talk to

I was almost seventeen when I discovered that people do not, as a general thing, talk to themselves much. This was not really odd when one reflects that my mother and my grandmother, like me, were always brightening their solitude with a bit of amiable conversation.

So I was surprised in that English class when Miss Baker spoke of the soliloquy as an outmoded convention of the theatre.

"But look," I said, "*why* isn't it natural to show people talking unless there's somebody else on the stage with them?"

There was a pause. I thought, from Miss Baker's expression, that I had not made myself clear.

"I don't mean fancy, set speeches," I pursued. "I mean just sort of explaining things to themselves the way anyone does, naturally, you know, and informally."

If Miss Baker's initial comment had surprised me, the class reaction, at that point, surprised me still more. And I am still, as a matter of fact, a little surprised when I stop to reconsider it. Think, for instance, of all those times when you're in the kitchen and everybody else is out in the yard; isn't it a little strained, under those circumstances, to refuse yourself the courtesy of a few pleasant words? In any event, I talk to myself and like it. I suppose that I have my mother and my grandmother to thank.

On the other hand, I am sure that none of my husband's immediate forebears ever gave themselves so much as the time of day. Otherwise, after twenty-three years of marriage, he certainly wouldn't still keep steaming in from the next room to demand how I expect to be heard when I don't even raise my voice. I have told him, time and again, that I speak quite loudly

"not only a unicorn in his
GARDEN but a mermaid in
his BATHUB"

enough for my
fit, though
singu-
lar, au-
dience,
but never
gets used to it.

On one occasion, however, I even gave myself rather a turn. I had been standing by the kitchen stove in unwonted silence when I heard my own voice remark, rather snappishly, "Oh, come off it, Vicky! You and I *both* know better than that."

For one bad moment I felt that I had stepped right out of the class of people who happen to enjoy their own conversation, and into the bracket with Katy Hogan, of awful childhood memory.

Katy worked for my Great-aunt Mary Luscombe. And Katy talked to herself continually; but not because she relished the society. No, her unceasing farrago, with its disjointed hints of scandal and impending violence, rose only too clearly from the fact that she was exceedingly bad company for herself. She was in fact, and despite her superlative cooking, rather more than half mad. The remaining scant half, however, was ap-

parently always hanging around with its ear cocked; for from time to time, just as the wild and whirling words became most lewd or ominous, she would burst into a loud and scornful Irish laugh: "Ha! Ah, Katy Hogan, how ye talk!"

Well, as I say, that time I gave myself a turn. I began to giggle nervously, standing there by the stove with the coffee-pot in my hand.

"Better watch it, now, Katy," I said.

And at that precise and unfortunate moment, my husband walked into the kitchen. He went to the sink and drew a glass of water before he gave that delayed start with which one realizes, a moment late, that he has been spoken to.

"Ah... what did you say, dear?"

"Nothing," I said. And then, more firmly, "Nothing!"

Quite naturally, he interpreted my tone as one of offense.

"Darling, I'm sorry. I was thinking. Something about Katy... Katy who?"

"Nobody. Me. I mean, I just happened to call myself Katy."

"Happened to call yourself Katy?"

"Yes. Katy Hogan."

"What?"

"Oh, for heaven's sake. Please! I tell you, I didn't say *anything*. I just called myself Katy Hogan."

"You... just called yourself Katy Hogan?"

Well, presented like that, bare of connotations, it is after all an odd name to call yourself. In fact, the more I thought about it, the more clearly I saw that some things are too hard to explain.

"The man left the boards for the carpenter this afternoon," I said. "They're in the garage. I hope they're the right size."

But that was an accident. Actually Katy Hogan and I are worlds apart. The pleasure of the soliloquy lies in one's perfect rapport with her audience. It was for this reason that it was not only such a delight but a downright necessity for my grandmother.

For in the first place, Grandma Cobb had a set of curious, highly personal convictions. One of them, for a representative example, was that the second toe of her left foot had died, years ago, "of insufficient nutrition," that the sensation which it still appeared to retain was hallucinatory, and that the fact that it remained "as yet unmortified" so baffled science that doctors, one after the other, were driven to deny the obvious fact out of sheer humiliation.

Furthermore, her maiden name was Endicott, it was her great-great-grandfather who chopped down the maypole on Boston Common, and she was a puritan of the Puritans in a family whose subsequent members inherited their temperament and attitudes from the more swashbuckling Cobbs.

But to her misfortune she was also, as she would have said, "I hope, a gentlewoman."

How clearly I can visualize her exquisite little person, its femininity somehow underlined by those severely tailored, long-

Yoursel, too?"

skirted suits of Oxford grey. Her voice was pretty, too; it suited her manner, at once perfectly disciplined and perfectly light of touch.

So there she stood: full of rigid faiths and unsalable convictions, but disliking, above all things, the atmosphere of controversy; debarred, even, from the enjoyment of her own hypochondria—for of what use were all those unusual complaints such as a dead toe and a body that "tended to generate electricity" to one who considered self-coddling a sin, and the discussion of bodily ailments a sport for the servants' quarters? Small wonder that her tongue, freed by solitude from the curb of courtesy and pride, found itself so eagerly.

I can hear her now, moving about her own room, as she spoke in that light, clearly articulated voice which carried so much better than she suspected.

"No standards, poor little things. Absolutely no standards. They call their maids half-trained. Nonsense. How can they expect a servant to take pride in her work when they give her a dustcloth that *isn't even hemmed by hand*? And letting their cooks go day after day without so much as making croutons for the soup."

The light tap-tap of her foot would sound on the floor.

"That whole country-club atmosphere...so unfortunate. Moderate drinking. Moderately dulled, moderately irresponsible, moderately tempted to *go further*. But what can you say without being argumentative or dragging out skeletons? That reminds me, I must have the closets aired tomorrow. The countless fires that start from spontaneous combustion because people won't take the most rudimentary precautions.

"Oh, did I take my Pepto-Mangan? I really should find another tonic, one without iron. It can't be wise to introduce all that metal into a system already so heavily charged..."

A few minutes of such sympathetic chat would leave her so refreshed that she could return to humour us for hours.

My own private conversations serve no such secondary purpose. Like my mother, I have never been averse to stating my opinions, however controversial, to either kinsman or stranger. In times of solitude, as I said in that classroom, I explain things to myself. I describe the present moment and recount the one just past, and so did Mother. I am also given, as she was, to telling myself jokes: jokes too threadbare, coarse, or silly for other use, which still unaccountably strike me as funny as the day I first heard them.

"Well, Pat's daughter was very refined," I will begin, "and she thought it would be elegant to entertain her young man with a game of charades..."

The unique charm of this practice is that you can repeat the gag line over and over and bring down the house every time. "Ah, glory be to God, ye'll never guess it—I'm a lemon! Ah, glory be..." Or take the one about the rabbi's spectacles. "But why do you still wear the frames now that the glass is

"we
The
Great
Gazebo
built"

gone?" "Well, it's better than nothing." (Laughter.) "It's better than nothing." (Up-roarious laughter.) I also

recite a good deal of poetry.

This, however, has its dangers,

because I often do it quite absently, as other people hum. Indeed, I was standing on a curb, not long ago, waiting for the light to change, when the man beside me dashed right off into the traffic; and I realized that I had that instant said, at conversation pitch: "*We the great gazebo built; they convicted us of guilt. Bid me strike a match and blow.*"

This is clearly the kind of thing that has to be watched. For the rest of that day I kept muttering, "Only thank God I didn't lead off with something like, *License my loving hands...*"

But aside from my recitations, which I only half hear, I talk for the plain society of the thing. With one exception: I do have a way of going back and trying to work over those conversations—and they are many—which, at one time or another, have called for a punch line, a perfect curtain; and found me wanting. Perhaps I feel my lack in such moments so keenly because both my parents were so strikingly free of it.

I remember my mother, for example, taking her stand on the platform on one occasion of her lifelong campaign to make the world safe from Republicans. A heckler rises: "I wanna ask you a question." She answers him and smiles: "And now may I ask you a question?" "Well, what?" "Is your hat detachable?"

Father's style was gentler, a playing-in rather than a playing-off; as when the officious elevator man, eyeing that ever-burning cigarette of his, said, "Mr. Lincoln, don't you experience no effect from all that smoking?" And Father replied, warmly, "Oh, indeed I do. A *singularly* pleasant effect."

Or, years before that, back in the first World War, when two small boys were staring at him, tall and erect in his uniform.

"I tell you it is," one of them said. And then, dashing forward, "You are, too, sir, ain't you? *Ain't* you General Pershing?"

And dignified, yet with a manly tenderness, as if he addressed his own son, Father extended his hand and laid it upon the boy's shoulder. "Be brave, my lad," he said. "Be brave, and love your country."

The gift, however, in me is wanting. And it isn't the muffed opportunities themselves, but the way I muffed them that disturbs me. If I just muttered or fell silent, I wouldn't so much mind. After all, we can't all be James Whistler. Unfortunately, however, I always find my voice. And I (Continued on page 166)

"The second toe of her left foot
had died"



Pink and white balloons and carousel horses decorated the pink marquee.

Summer wedding—with fireworks

Miss Sidney Bacon marries Edward Brookfield

In a late afternoon ceremony at the Caroline Church of Brookhaven, in Setauket, Long Island, Miss Sidney Bacon, the daughter of Mr. and Mrs. Francis M. Bacon III, was married in mid-June to Mr. Edward Brookfield, the son of Mrs. Henry A. Thoman of Cincinnati, and the late Edward Brookfield. Afterwards at Sherrewogue, the Bacons' country place in St. James, there was a great gay reception on the lawn; when it was really dark, the guests were given sparklers to light up the night. And after the bouquet was thrown from the top balcony of the lovely columned house, and the bride and groom drove off, a golden shower of fireworks burst over the water at the foot of the garden.



The bride, in deep ivory trimmed with seed pearls and lace; her flower girl is Linda Peyton; the bridesmaids, Miss Mary Mills, Miss Katherine Babcock, Miss Nancy Gerry—the maid of honour, and Miss Natalie Fell.

HORST

Summer début—in a pink pavilion

Mrs. Margaret Emerson's party for her granddaughter

One of the prettiest début parties of the year was the early summer dance given for Miss Lucille Vanderbilt by her grandmother, Mrs. Margaret Emerson, and her father, Mr. George Vanderbilt. When the guests arrived at the Emerson place in Brookville, Long Island, they walked from the house through a tented green *allée* where the clipped yew trees bloomed in pots, with huge pink peonies tucked in among the branches. At the end, down a flight of stairs, was a spreading pavilion for the dancing, lined in pink satin and supported by columns of pink peonies and blue delphiniums. Altogether it was a scene so fresh and young and Edwardian that practically everyone "could have danced all night."



Inside the big pink tent

DE MORGOLI



Mrs. Emerson, the hostess, handsome in ice-blue satin.



The guest of honour, Miss Lucille Vanderbilt, with her father; a tall, fair-skinned brunette, she wore a dress of white organdie, gently bouffant; at her wrist, a small bouquet of white orchids.



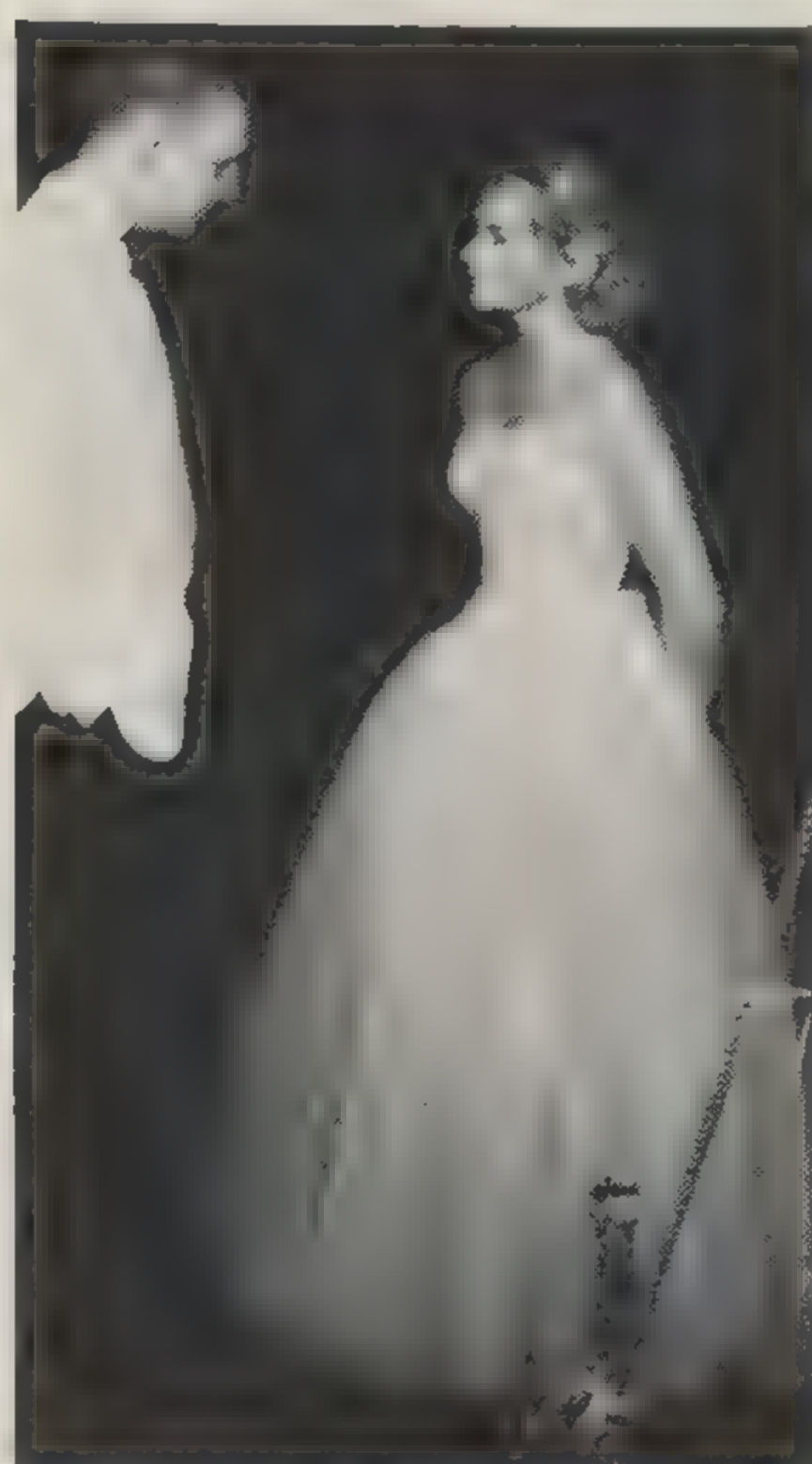
Mrs. Byron Foy with Mr. George Vanderbilt.



Miss Elizabeth Rogers



Miss Winifred Ward



Miss Gail Whitney and Mr. Roger Rowe.



Mrs. Jeffrey Roche, who wore a sea-blue sari edged with gold.



Mrs. Cleveland Amory chatting with Mr. Clyde Roche; at the same table, Miss Jean Harvey and Mr. Jeffrey Roche; and in the background, Mr. Charles Wacker with Mr. Alfred Gwynne Vanderbilt.



New yardstick for furs

Measuring shorter than long, by a lot or a little: many of the new furs—with mink a part of the trend, it's confirmed as a trend on a high level. Sheath dresses are one reason for the revival of briefed furs—and the length's not here just as an accommodation for sheaths, but as news in itself. *This page:* Fashion now, the three-quarter length in mink. This coat, of Emba Autumn Haze mutation mink, manages great fashion-personality and is completely at home for city, country, day or evening (a fourfold life that's a rarity in fur). What's more, it's pretty: this proof, given in city day-dress. By Fredrica. Also at Hudson's; L. S. Ayres. Felt hat: Emme. Milch bag, at Bergdorf Goodman. *Facing page:* Mink cape cut to a new length, and with another rare quality—its air of luxury and assurance includes a look of exceptional new youth, too. Capes are famous for travel, and the new length of this could put it almost on a daily-nightly basis anywhere. From Maximilian, in Great Lakes ranch mink. Grey velvet turban, pearly face-veil: Emme. The diamonds interwoven in gold, from Cartier.





FRANCES MCLAUGHLIN

Jersey: in for a suit year

It's an easy fashion, so it's crept in, rather than swept in, but now sweeping statements are in order—the jersey suit is the making of some of the best new looks. And there couldn't be a nicer thread to hang by: early evidence, here. *Above, left:* Timed to take advantage of the first change in the weather, a suit that also makes the most of two new trends—for wool jersey (dark grey), for high-marked jackets. By Marquise, \$155. Suit, Trifari jewellery, Dior-New York hat: all, Bonwit Teller. Suit, also at Harzfeld's. *Above, right:* Black wool jersey suit that doesn't stop at being a fine example of new jersey smartness—its waist is belted, and that's suit news too. By Jack Sarnoff, about \$125. Gloves by Superb, alligator bag. Trifari pin. All: Bergdorf Goodman. Suit, also Neiman-Marcus. Sally Victor hat. *Facing page:* Summing up the fashion for jersey still another way (and winding up with a nice, elegant figure)—a gentle little jacket and skirt plus an overblouse to complete the look; this is tucked in and belted here. Everything: beige wool jersey. By Ben Gershel, about \$185. Altman's; Woodward & Lothrop. Lucille bag: Bergdorf Goodman. Lilly Daché hat.







Early suit-flash: suits in black

Reassuring piece of August news, considering the current passion for black: the arrival already of black wool town suits. And they're not just loafing back in—they're full of exciting changes. *Far left:* Jersey, belted, gently cut—a black city-suit that can go to the extreme of elegance, as here, or wander about town quite casually with a more-casual set of accessories. By Monte-Sano & Pruzan, in British woollen jersey. About \$185. Suit, and the Rosenstein bag, at Bergdorf Goodman. Suit, also ready at Hutzler's; L. S. Ayres; I. Magnin. Hat: from Sally Victor. *Near left:* Subtle changes accounting for the totally new look of this black wool town suit—brass buttons, black velvet collar, the way the jacket has the easy simplicity of a nicely fitted shirt. It's a smart suit for late summer travellers—which is probably why it's arriving this early. By George Carmel, in Forstmann wool tweed; about \$165. Marvella bracelet. All, plus bag: Saks Fifth Avenue. Suit, also at Neiman-Marcus; Frederick & Nelson. Irene of New York hat. *Both pages:* bags ready in September.

Belted suits: next news coming around

Obvious even through summer sunglasses: there's a new snap to the fit of suits arriving now—belts do the fitting, in the most natural way, though the general line continues gentle. *Near right:* The handsome daily kind of tweeds that handle so many city-country situations so beautifully—now belted, with much more collar, a shirty cut that's casual for all its elegance. Brown, navy, claret tweed (silk-and-worsted). By Pattullo-Jo Cope-land, about \$235. Bonwit Teller; Montaldo's; Frost Bros. Sally Victor hat. *Far right:* Most wearable Norfolk jacket yet—a natural revival, this, in a year of belted suits, but with a new exciting gaiety. By Anna Miller, in grey Rodier wool checks; about \$250. Suit, Dior-New York hat, Milch bag, Trifari gilt jewellery, Alexette Bacmo gloves: all, Saks Fifth Avenue. Suit, also at Neiman-Marcus.







In the right climate: new bare-back blacks

Above: The lift to the waist, the addition of sleeves—news in the bare-back black sheath for little evenings, that started as an early-summer stopper. The crêpe assures it a place at August dinner tables (and those sleeves are on hand to handle winter evenings). By David Levine, in a crêpe of Du Pont rayon; about \$70. Saks Fifth Avenue; Sakowitz. *Directly right:* A nice sense of romance, the news about this bare-back black—panels drift down from the décolleté back, starting any evening now until no-saying-when. This sheath is also of crêpe (Avisco rayon) and beautifully seasonless. About \$60. At Lord & Taylor; Marshall Field. *Facing page:* Sheath pointing to its own best asset—a soft cowl curves down to the décolleté back and ties in a soft bow. Here, too, the crêpe acclimatizes the news—it's a transitional blend, Celanese acetate and rayon. About \$70. At Henri Bendel; Lillie Rubin; Hudson's. Coiffure: result of the mild treatment blond hair especially needs—Breck treatments.



FRANCES MCLAUGHLIN



Vogue Patterns re-shaping the fashion for black

If you sharpen your needle straightaway, recognize the coming fashion (and you're looking at it in good city-black right here), you could have two of the smartest silhouettes of autumn—in a week. One reason: these are the new Vogue printed and perforated Patterns, with blissfully flat-footed directions for getting the subtlest results.

This page: The city-black dress with this news—blousing, achieved by a wide collar that continues into a back panel, tailored and superbly neat for all its softness. The fabric used here, Rodier worsted jersey. Pattern 8927.

Black-dyed fox hat, by John Frederics; Bergère bracelet; Kislav gloves; Deitsch bag.

Opposite page: The coat-and-dress costume of polished black, done with a new polish.

There's a slightly wider cut to the black wool coat (lined in beige satin); there's a high tie at the bosom and no seam at the waist of the moulded black sheath. Pattern 923, in Forstmann woollens here. A good late-day look for this: accomplished with a beige feather and satin cap (by John Frederics), Boucher jewellery. Chair-news pictured, from Georg Jensen.

For Pattern back views and other details: page 170.





Vogue's Prix wardrobe:



If the next four pages could talk, they'd sound like a Prix entrant. She's the girl from any one of 303 colleges, who tells us through her Prix papers (see page 68) what goes on in her college life and how her clothes life is affected. The clothes you've seen up to now are young, but not necessarily college-young. These clothes *are*—starting with colour. Reds predominate, with greys, muted plaids, camel-beige, filtered in smartly. And the investment value of the Prix wardrobe stands up from several angles. Lines are kept simple, fabrics are good for four years of normal (killing) wear. And by investing we don't mean shopping with the word "classic" burned in your brain. Some of these clothes are, gloriously, classic. But, many are *new* classics that wouldn't be caught in the same closet with some of the safe clothes that used to pass as required college fashion.

1. Wardrobe-within-a-wardrobe idea: after-five dress, before-five jacket. The dress, of sheer red wool, bare enough to go far into any night when a big-dance dress (see page 112) isn't required; \$25. The jacket, red wool tweed, \$40. Both, Henri Bendel.

2. Red wool fleece coat that a college girl could wear any time—although she might save it for week ends since she has two other coats coming up here to take care of the hack work. By Adolph Zelinka, in Worumbo wool cut on moderate lines. In junior sizes. \$85. From Miss Bergdorf of Bergdorf Goodman; Hutzler's.

3. Unhackneyed grey suit, not too field-and-stream for the city. It's a men's-wear tweed that gives grey a wonderful lift, the cut exceptional crispness. McMullen suit, in Stroock wool; about \$85. This, the town bag, Castlecliff earrings: Jay Thorpe. Suit: I. Magnin. Eye-level cloche, a Givenchy design, at Franklin Simon.

4. Bermuda shorts, Bermuda jacket, both in a good working colour for college—camel. The red's in the sleeveless sweater, but a white shirt might fill here. Jacket, about \$20; shorts, about \$10. Of Milliken wool flannel. Knitted wool pull-over, about \$9. All, by Koret of California. Altman's; Haggarty's. Handbag, textbook shape, by Enger-Kress: Lord & Taylor.



5. Brooks Sisters raincoat—and a look that can't be beat (or dampened, either). It's of blond cotton poplin lined in a pale blond plaid—one of the blonds that can wear red beautifully, by the way. And the chic nonchalance of a coat like this puts it in the all-weather class (cold-weather cottons are handsome news now). Coat, \$27.50, at Brooks Brothers. Velvet hat, by Suzy, at Altman's.



Dagmar

completely pro-college

PRIGENT



3



4



5

Vogue's Prix wardrobe

continued

6. Short Shetland cardigan—one of the *new* classic jackets. By Pringle; blue wool. \$18. Bonwit Teller.
7. Black-and-white plaid pants, a sweater of heroic bulk. Evan-Picone pants, in British woollen, \$18. Sweater, of white Orlon, \$16. Both: Saks Fifth Avenue.
8. Very pro-college look: pull-over, pleated skirt, new country stockings (sketched below) in a brand-new yarn. The sweater's a soft, springy wool (the Shetland influence, again), blousing over a skirt that will be around for the Ph.D.—grey British woollen flannel pleated firmly. Yellow sweater, by Garland, \$10. Custom Craft skirt, \$30. Both, at Henri Bendel; Frederick & Nelson. Plaid bag and Coro bracelets: Henri Bendel. The stockings: a pleasant new lisle-like mixture of grey and white synthetic fibres. Stockings, plus a matching hood-or-cummerbund (not shown), by Mary Grey. Set, \$5. Bonwit Teller.
9. Dorm robe—down to earth; but it can float dreamily, as a peignoir (just unbelt it). It's of soft red wool backed up with cotton. \$30, at Franklin Simon.
10. Pull-over, over tweed, and a different way to wrap it all up into a good young look—a fringed serape, red throughout. Knitted wool sweater, \$10; skirt, \$25. Both, by Pendleton. At Altman's; L. S. Ayres; Meier & Frank. (The serape? See Mexico for this.)
11. Coat #3 in the Prix wardrobe, and the first coat you're likely to think of when the bell tolls, frosty mornings—the blond alpaca lining overflows on collar, cuffs. Exterior: Crompton corduroy, pewter-colour. By March & Mendl, \$60. Madcaps hood. Both, at Best's.
12. Covered-up red wool dress that you'll find yourself in at most of the little parties (tea, after-game) even though officially it belongs in the day-dress folder. By Arkay, in Milliken wool flannel. It's about \$30. Lord & Taylor; Joseph Magnin.

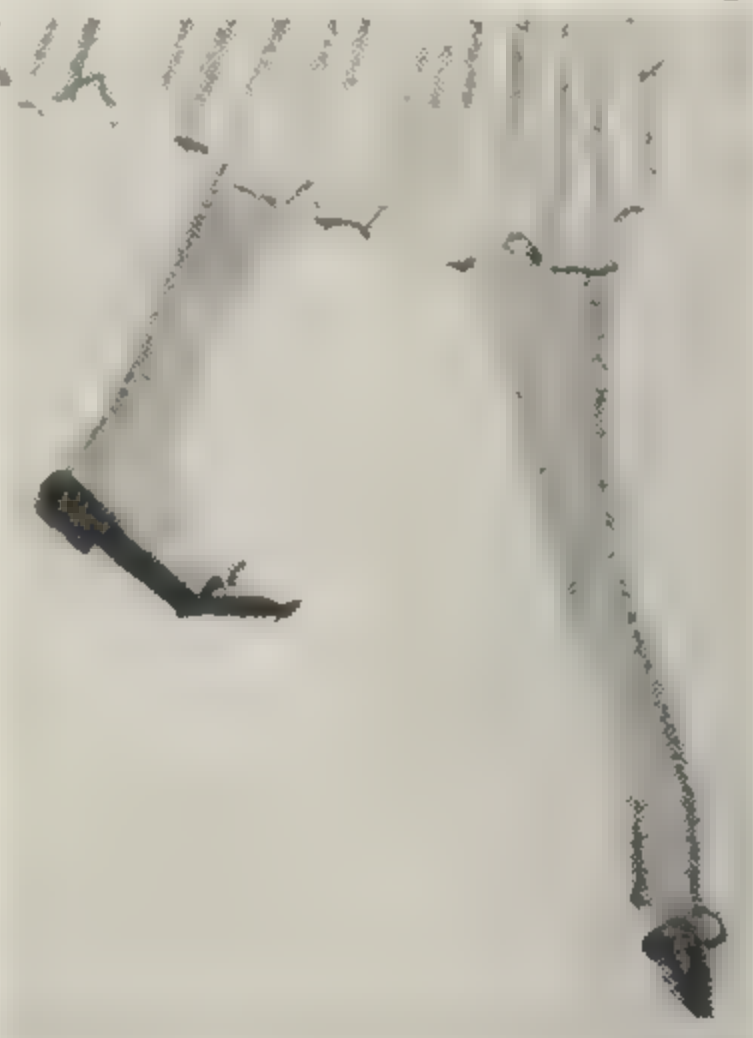
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10



11

PRIGENT



12

Dagmar





Modern romantics 9 to 11

Far left: Daisy Hellman, a charming nine-year-old with blue eyes and long light-brown hair (there's a pretty revival of long hair for little girls), is the daughter of Mr. and Mrs. Geoffrey T. Hellman, of New York. In the autumn, Daisy goes back to the Brearley School—where she'll probably spend most of her time in That Gym Tunic.

Here, she wears a dress that's almost an unusually pretty kind of school uniform, itself—the classic sailor dress. Navy-blue cotton broadcloth, with box-pleated skirt, pearl buttons, linen dickey. \$15, at Bonwit Teller.

Directly left: Diane Kingsbury Smith is the daughter of Mr. and Mrs. Joseph Kingsbury Smith (her father was one of this year's Pulitzer Prize winners in journalism). Diane, a cheerful eleven-year-old with bright-chestnut hair that falls to her waist, enters the sixth grade at Miss Hewitt's this autumn. Here, she wears a dress for parties and Sundays in town—a black Merrimack velveteen jumper with its own lace-edged white Swiss cotton eyelet blouse. The blouse has a handy arrangement: its own attached petticoat, built right on. (Another variation of this idea is on page 163.) Complete, about \$30. Shoes by Sandler of Boston. All: Altman's.

Both dresses by Celeste: also at shops listed on page 163.

GOSSIPY

MEMO

ON TRAVEL

Three New England inns for yachtsmen

The private but seeable gardens of Japan

Dinner at Prestonfield House, Scotland

Opera tour with a tutor

Right across from the iron gate that sets off France's National Stud Farm in the small Normandy town of Pin-au-Haras, there is the Hostellerie Tourne-Bride, its restaurant rating three forks in the Guide Michelin, and its eight bedrooms comfortable with lovely old furniture. The Farm's magnificent stable was designed by Mansard for Louis XIV, its stalls now splendid with enormous Percherons and famous race horses. Rates for humans at the hotel: about \$6, but few baths.

Edinburgh, late in August during the Festival, is remarkably beautiful, intellectually stimulating, and fun. The Military Tattoo, with several hundred Scots Guardsmen, wheeling and marching to massed pipers and bands, on the powerfully lit Esplanade of the steep-walled fortress that is called Edinburgh Castle, is one of the great precision spectacles of the world—with the ears and the eyes flooded with more than they can contain.

On Princes Street in Edinburgh, every summer Sunday, street haranguers take up their stands in the wide shadow of a dark Greek temple. Their speeches smoulder darkly on Scottish nationalism and theology. Well-dressed spectators seem to go tasting the various groups, closing in speculatively, as they might at a smörgåsbord table, and then, having nipped up a sample of the subject, move on. The possible attacks of the speakers range from a denunciation of Cardinal Beaton (who died in 1546), through corruption at the court of King Charles II, to the pleas of handsome young American Mormons calling on all to "Come to Jesus." As one minister of the Church of Scotland said to his shrewd sidewalk hecklers: he would answer all logical questions, but refused "to get into any argy-bargy."

Dinner at Prestonfield House is especially interesting. Only seven minutes from Sir Walter Scott's monument in the centre of town, Prestonfield stands on its thirty acres of land with peacocks, passing like occasional busses into view. When Sir Alexander Dick, a physician at the Edinburgh School of Medicine, lived there he entertained Boswell and his great and good friend, Dr. Samuel Johnson. Dinner, served as in a private Scottish country house with members of the family as hosts, may well include cold Tay salmon, or herrings in oatmeal, followed by haggis, announced by piper and Gaelic toast, and, usually, then roast haunch of venison. After coffee and liqueurs, there might be Highland dancers. Reservations are necessary. It is also possible to stay there, but it is necessary to write ahead.

Murray Bay, east of Montreal, overlooks the wide St. Lawrence River, and backs onto the lonely wooded hills of the Laurentians, full of streams and lakes well stocked with fish. A conservative group of Americans who have owned houses there for years come in the summer, lead the simple life aspired to by those who have everything. The French Canadian habitants sometimes invite them to their favourite form of entertainment, a veillée, at which they sing such hand-me-down seventeenth-century songs of long winter sadness as "Quand une fille se mari elle ne sait ce qui l'attend." The Manoir Richelieu, a fortress-like hotel on the smooth-lawned banks of the river, has up-to-the-hilt comfort; an eighteen-hole golf course; a heated salt water pool; dancing and dressing at night. Rates start at \$17 a day with meals.

Japan at chrysanthemum time is both a travel-folder cliché and a thorough-going delight. This September a special garden tour to the Orient has been arranged by those experts on garden tours, the Jean Berke travel agency. In addition to the exquisite public gardens—landscapes of pools, bridges, and flowers—there will be shown private gardens, usually not open to most visitors. There will be more gardens to see in other Far East countries. (General and Madame Chiang Kai-shek are opening theirs at Formosa.) And there are side trips to Hong Kong, Thailand, and Hawaii. With John F. Clark, secretary of the Ontario Horticultural Association, as gardener-in-charge, the tour leaves New York September 15 and Seattle September 16, on Canadian Pacific Airlines, and ends in New York October 29. The cost, which includes staying at such hotels as the Imperial Hotel in Tokyo and the Fujiya in Minyanoshita, is about \$3,400. Write to Jean Berke Travel Service, Inc., 516 Fifth Avenue, New York 36, N. Y.

To sail down East, for a week end, for a month, one may charter a boat from any of New York's good yacht brokers (a thirty-five-foot craft costs about \$250 a week without crew; an eighty-foot power yacht about \$5,000 a month with crew of five). Places in port, to get a good meal, or a dry, steady sleep: At Essex, a big sailing centre at the mouth of the Connecticut River, is the Griswold Inn, an old colonial house, good food, nice rooms, few baths. At Cuttyhunk, the very last of the Elizabeth Islands off Cape Cod, Massachusetts, where the bass fishing is wonderful, are the Avalon Club and the Bosworth House, both on the only street, where one may both eat and stay. At Friendship, Maine, just for good food, there is the Lobster Pot, attractively built right on the water.

The third Grand Opera Tour, this year including Moscow, leaves New York on November 11. As tutor-at-will there will be the distinguished Swiss pianist, Leo Nadelmann, who will discuss and play the main themes of each night's opera before the performances. After two nights in Vienna, the tour goes on to Munich, Berlin, Hamburg, and then to London for three evenings at Covent Garden. After Paris and the Opéra-Comique as well as the Opéra, the tour continues to Rome, and to Milan's La Scala. From Zurich, on December 12, one may either return to New York or fly to Moscow for four days of ballet and opera at the Bolshoi Theatre. Naturally there will be guides everywhere for special sight-seeing; private limousines; and the best hotels. Note: Take evening clothes. The cost, around \$3,700. If Russia is omitted, deduct \$665, and for the Family Fare Plan, take off \$300. Write Swissair, 10 West 49th Street, New York 20, New York.

L

ingerie news for the
modern romantics

(See pages 160-161)



For the youngest scholars likely to be reading this issue: one slip that solves the problem of the hiking-up blouse—blouse and slip are one; the other's high neck covers undershirts neatly.

Above: White piqué blouse-petticoat (a change for Sunday School with the jumper on p. 161), by Celeste. Sizes 7 to 12. About \$9.

Below: Party-dress slip of white cotton broadcloth buttoned at the back, with an extra pouf of marquisette petticoating its skirt. By Celeste. Sizes 7 to 12. About \$8. *Both these:* Altman's.

These and dresses shown on pages 160-161: also in sizes 3 to 6 x. Dresses, lingerie here, also at Burdine's; Harzfeld's; J. W. Robinson.



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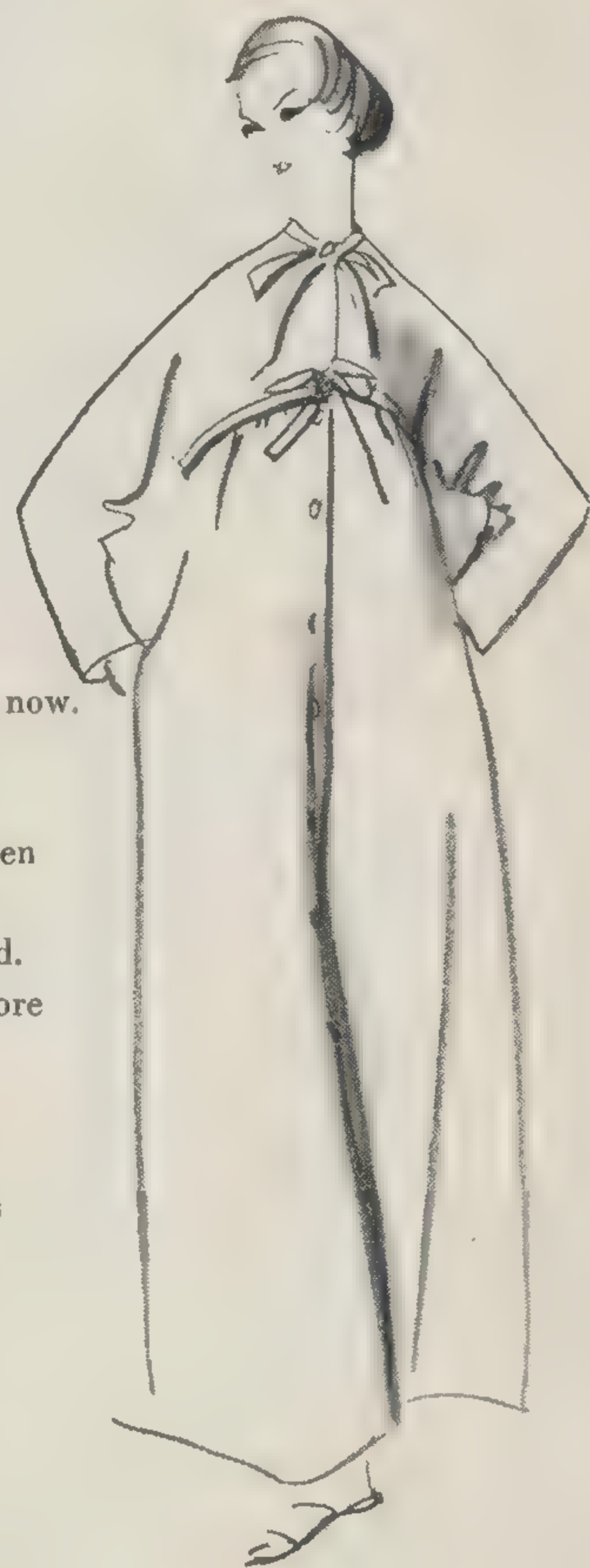
The **Bardley** Town and Country clothes featured on page 33 are available at these fine stores:

Akron, Ohio—Birnbbaum's
Albany, Ga.—Whittington's
Albany, N. Y.—Flah & Company
Allentown, Pa.—Mr. Charles
Altoona, Pa.—Brett's
Amsterdam, N. Y.—Holzheimer & Shaul Inc.
Ardmore, Pa.—Fanslow
Athens, Ohio—Foster's
Atlanta, Ga.—J. P. Allen
Atlantic City, N. J.
Eve Ernst Sportswear, Inc.
Auburn, N. Y.—Gertrude Herron
Aurora, Ill.—Marj Henry
Balboa Island, Calif.
Gene Burton-Carrousel
Bartlesville, Okla.—Montaldo's
Bayshore, L. I., N. Y.—Millicent Kalt
Bennington, Vt.—Vogue and Vanity
Bethlehem, Pa.—Natalie Nadele
Beverly Hills, Calif.—J. W. Robinson
Birmingham, Mich.—Himelhoch's
Birmingham, Mich.—R. B. Shops
Bloomington, Ill.—Roland's
Boston, Mass.—Jay's
Brattleboro, Vt.—Silhouette
Brockton, Mass.—Madeleine's
Buffalo, N. Y.—L. L. Berger, Inc.
Burlington, Vt.—Abernethy's
Carmel, Calif.—Robert Kirk, Ltd.
Chambersburg, Pa.—Little Shop
Charlotte, N. C.—Belk Brothers
Charlotte, N. C.—Montaldo's
Charleston, S. C.—Jack Krawcheck
Charleston, W. Va.—Peck's Inc.
Charlottesville, Va.—Style Shoppe
Chattanooga, Tenn.—The Vogue
Chicago, Ill.—Carson-Pirie-Scott
Chillicothe, Ohio—Tudor's
Cleveland, Ohio.—Halle Bros.
Colorado Springs, Colo.—Kaufman's
Columbia, Mo.—Suzanne's
Columbus, Ga.—Field and Fireside, Inc.
Columbus, Ohio—Montaldo's
Concord, N. H.—Solomon's
Dayton, Ohio—Billy Lewis
Decatur, Ill.—Williams
Denver, Colo.—Montaldo's
Detroit, Mich.—Himelhoch's
Du Bois, Pa.—Leonardson's
Durham, N. C.—Montaldo's
Durham, N. C.—The Fashion
Elmira, N. Y.—Lovely Shop
Erie, Pa.—P. A. Meyer & Sons
Exmore, Va.—Benjamin's, Inc.
Eugene, Ore.—Town and Travel
Fall River, Mass.—Arlene Booth
Fargo, N. D.—Shotwell's Ready to Wear
Fayetteville, N. C.—The Town Shop
Ferndale, Mich.—R. B. Shops
Findlay, Ohio—Bess Shreve Shop
Florence, Ala.—Earlines
Fort Wayne, Ind.—Fishman's
Frankfort, Ky.—Hudson's
Franklin, N. H.—Solomon's
Frederick, Md.—Gilbert's
Fulton, N. Y.—McDonald's
Geneva, Ill.—The Little Traveler
Glen Cove, L. I., N. Y.—Millicent Kalt
Greensboro, N. C.—Montaldo's
Greenville, S. C.—Halfacre-Osborne
Grosse Pointe, Mich.—Himelhoch's
Hagerstown, Md.—Leiter Brothers
Hanover, N. H.—Town and Country
Hanover, Pa.—May-Peryl Shop
Harrisburg, Pa.—Mary Sachs
High Point, N. C.—Collier Ellis & Co.
Holland, Mich.—Jeane's Shop
Huntington, L. I., N. Y.—Millicent Kalt
Huntington, W. Va.—Brown's Apparel
Hutchinson, Kan.—Pegues
Ithaca, N. Y.—The Fashion Fair
Jackson, Tenn.—Holland's
Jenkintown, Pa.—Lil-Lee
Johnstown, Pa.—Brett's
Kalamazoo, Mich.—The Style Shop
Kenosha, Wisc.—Lepp and Company
La Jolla, Calif.—Sanderson's
Lakeville, Conn.—Bronson King
Lancaster, Ohio—The Hickie Company
Lancaster, Pa.—Mary Sachs
Lansing, Mich.—The Style Shop
Lewiston, Maine—Ward's
Lexington, Ky.—Meyers
Littleton, N. H.—Carroll Reed Ski Shops
Los Angeles, Calif.—J. W. Robinson
Louisville, Ky.—Byck's
Lynchburg, Va.—Vogue
Madison, Wisc.—MacNeil and Moore
Manchester, Conn.—Tweed's
Manchester, N. H.—Floyd's Petticoat Alley
Mansfield, Ohio—Golden Russell

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Pikesville, Md.—Reamer's
Pittsburgh, Pa.—Joseph Horne Company
Pittsfield, Mass.—Lisieux Shop
Point Pleasant Beach, N. J.—Olga Shops
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Providence, R. I.—Gladding's
Quakertown, Pa.—The Bucks County Shop
Raleigh, N. C.—Jean's of Raleigh
Reading, Pa.—C. K. Whitner Company
Red Springs, N. C.
Grahams Dept. Store, Inc.
Richmond, Va.—Montaldo's
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Schenectady, N. Y.—The Imperial
Scranton, Pa.
Florence Hinerfeld Dress Shop
Sharon, Pa.—Garricks
South Bend, Ind.—Frances Shop
Southbridge, Mass.—Louis
Springfield, Ill.—S. A. Barker Company
Stamford, Conn.—The Modern Shop
State College, Pa.—Charles Shop
Staunton, Va.—Palais Royal
Steubenville, Ohio—Hal Lewis
St. Joseph, Mich.—The Dorothy Shop
St. Louis, Mo.—Boyd's
St. Louis, Mo.—Montaldo's
St. Matthews, Ky.—Byck's
Syracuse, N. Y.—Flah & Company
Torrington, Conn.—Bronson King
Traverse City, Mich.—Marie Evelyn Shop
Trenton, N. J.—Elsie Gallavan's
Troy, N. Y.—W. P. Herbert & Company
Upper Darby, Pa.—Mayer's Fashion Shop
Utica, N. Y.—Doyle's
Washington, D. C.—Woodward & Lothrop
Washington, Pa.—Hal Lewis
Waterbury, Conn.—Freedman's, Inc.
Watertown, N. Y.—McDonald's
Wausau, Wisc.—Schmidt's
Waynesboro, Pa.—Leiter Brothers
Wellesley, Mass.—Triangle Shop
West Chester, Pa.—Jane Chalfant
Westerly, R. I.—Town and Country
West Hartford, Conn.—Kathy Alan, Inc.
West Lafayette, Ind.—Elsalyn, Inc.
Wewoka, Okla.—Myles
Whitefish Bay, Milwaukee, Wisc.
The Bermuda Sports Shops, Inc.
Wheeling, W. Va.—Hal Lewis
Wilkes-Barre, Pa.
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Winchester, Va.—Wender's
Winston-Salem, N. C.—Davis, Inc.
Winston-Salem, N. C.—Montaldo's
Williamsport, Pa.—Lynn-Hayes
Williamstown, Mass.—Vogue and Vanity
Woodbury, Conn.—Jean Hutchinson
Woodstock, Vt.—Town and Country
Worcester, Mass.—Ulian

Late news: young night-things

There's a new prettiness to the warmth and practicality of young night-things now. Sleeved, floor-length, these apply to ten o'clock scholars (post-meridian variety), but can apply to other women too, looking very lovely—very easily; almost everything here can be washed. *Right:* Young robe that couldn't be more feminine (colour, line, fabric)—yet won't look silly trailing around dormitory or one-room apartment. The colour's a warm *rosé*; the fabric's Crompton cotton corduroy, with a luxurious crêpe lining. And the fabric is used unstintingly: flows deliciously full from a high, bow-tied yoke. \$25. At Altman's.

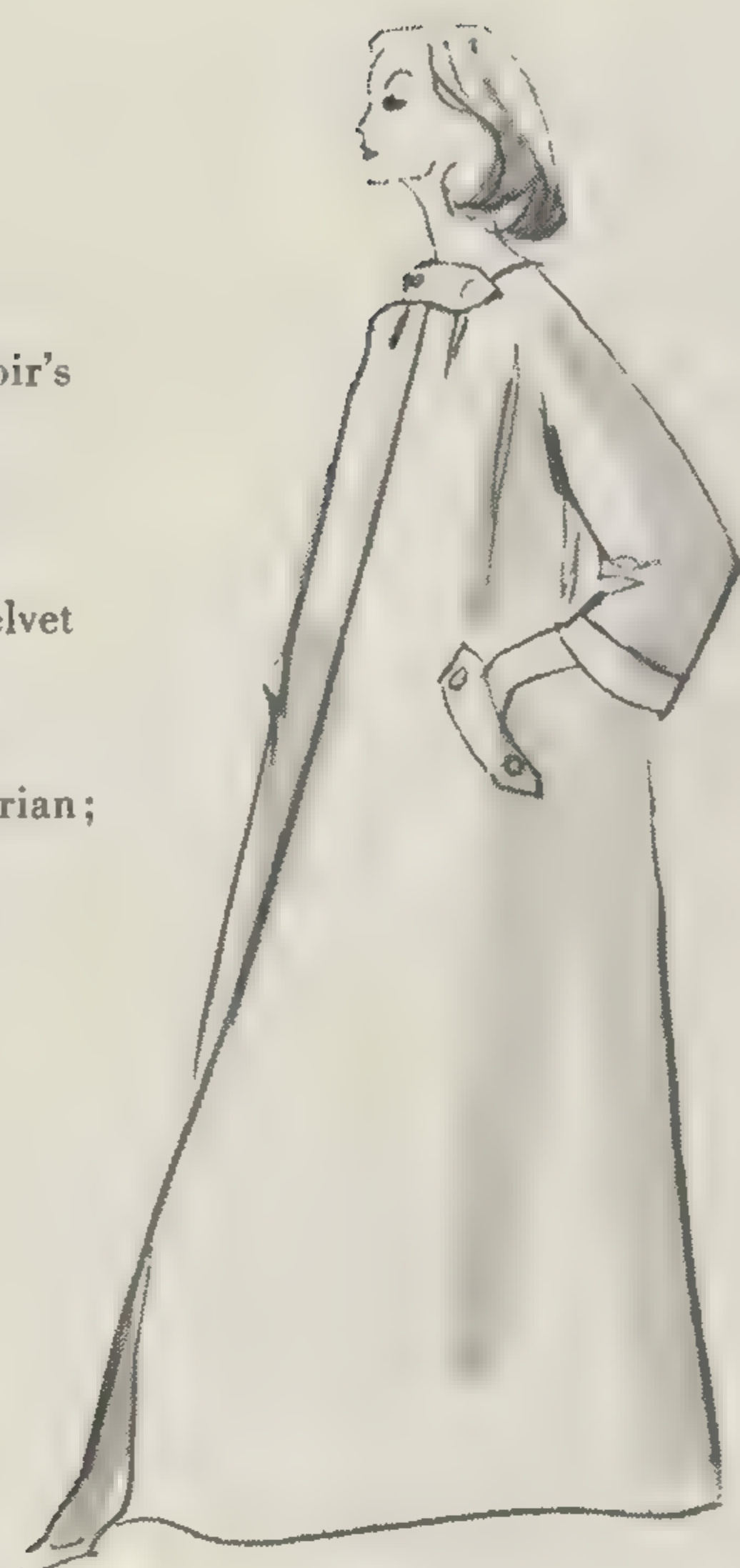


Below: Pyjamas with enough style, coverage, to wander around without a robe; they're modelled on a ski suit. They're almost as warm as one, too: the top's like a Norwegian sweater, in a cosy jacquard-knitted cotton; the plain knitted cotton pants have tightly ribbed cuffs to keep out draughts. Black with a red-and-white design, and washable. \$8. Best's.



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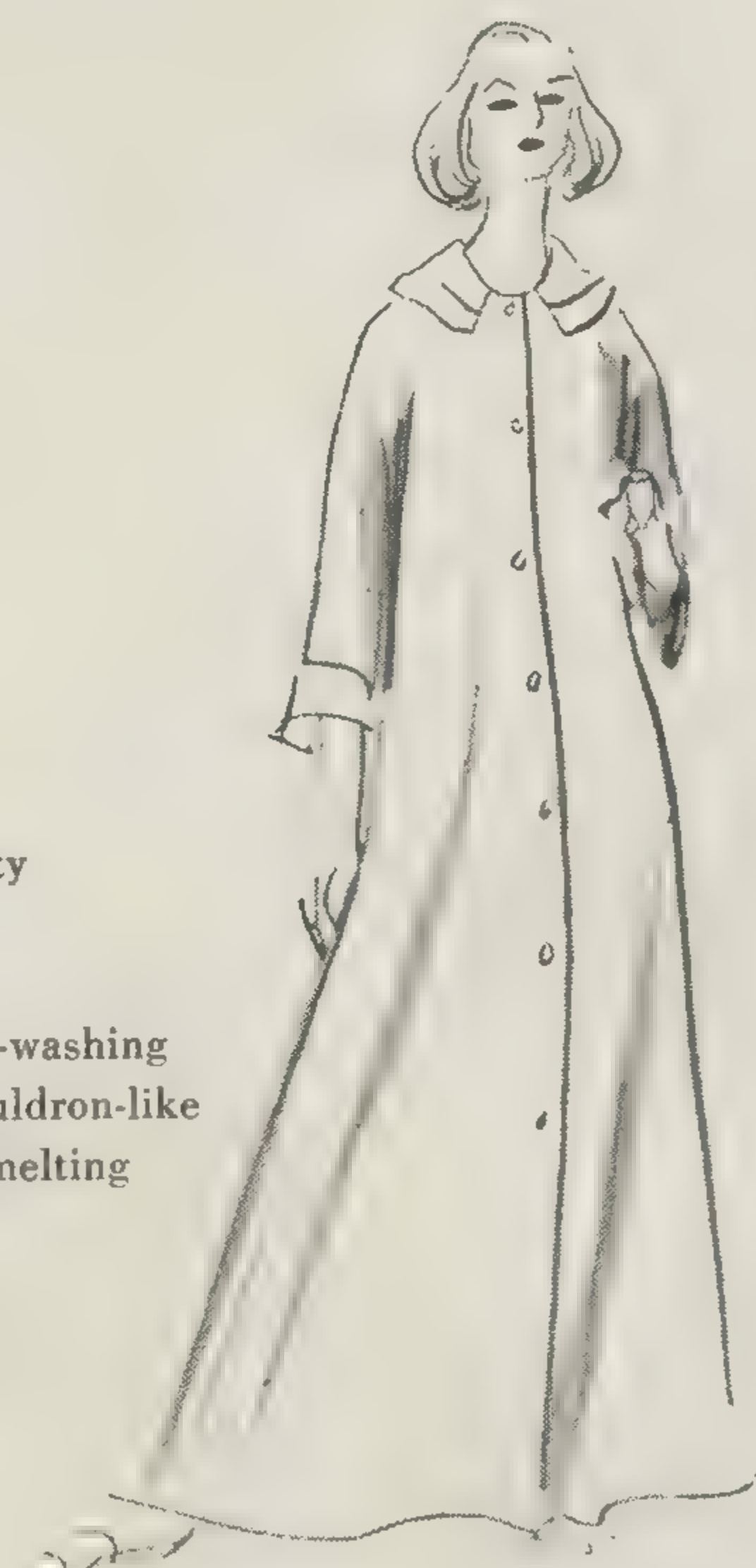
Right: Robe that combines a peignoir's prettiness with tailoring, and it's in a colour that comes as a surprise—shocking pink. Cotton corduroy (iron fabric in a velvet glove?), with an inverted pleat at the back, and a zippered front for fast entrances and exits. Robe by Dorian; fabric by Crompton. \$23. Altman's.



Left: Granddaughter's nightgown with these old-fashioned virtues—prettily smocked yoke, long comforting sleeves, nice Dresden flower print. The fabric's very new-fashioned, though: knitted cotton that washes back into shape every time. In pink and white print. By Carter's. \$6. Bloomingdale's.



Right: Young robe that equals in practicality the amount of beauty it wraps you in—warmly. The fabric is a fluffy washable mixture of wool-and-nylon (hand-washing would pamper it more than the cauldron-like college-basement machine), in a melting shade of blue. \$25. Gimbels.



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SPECIALISTS IN EYE BEAUTY

“Do You Talk to Yourself, too?”

(Continued from page 141)

can say only one thing for my remarks in those situations which call most urgently for a Remark. They are, at least, highly unlikely.

From my garden of memories, I offer you one perfect rose: For a number of years, a house near ours was occupied by a strikingly unpleasant character named Mr. Barker. Mr. Barker lived with malice towards all, but children were his specialty. He particularly enjoyed collaring small boys and frightening them into nightmares with threats of reform school; in the baseball season he would be all quivering eagerness, waiting for some unfortunate duffer to knock a fly ball into his yard. He also taught Sunday School, and had a wife who looked like a sick mouse.

I must say that I was overwhelmed with admiration when I learned that my son Tom had tipped over the jungle-gym in Mr. Barker's back yard, one Halloween. How Mr. Barker tracked him down, two days later, I don't know; maybe he hired bloodhounds. However, when I heard his shouted accusation over the phone, I questioned Tom; he was modest, making light of the danger past, but his head was high.

So was mine. Nevertheless, I set out in my car for Mr. Barker's house with a queasy stomach. The true children of darkness, thank God, are pretty rare in this world. Except for a paranoid grade-school teacher, Hortense V. Crouch by horrid name, I have never known anyone who could pack a wallop to my digestive system like Mr. Barker. I was swallowing repeatedly as I rang his bell.

He jerked open the door and strode past me, towards the rear of the house. The jungle-gym was upright again, but a couple of iron cross-straps were bent. How-

ever, to judge from the thick flaking of rust with which the whole contraption was covered, it must have been pretty shot to begin with. Furthermore the Barkers were childless, the thing had obviously come with the house, and it occurred to me that Mr. Barker's sense of property could hardly have manifested itself in a purer form. But I was in no mood to haggle.

“Well?” said Mr. Barker. “Well?”

“I'm terribly sorry,” I said.

“Sorry!” The word was an animal snarl. “A woman who can't control her children is a menace to the community. Do you know that?”

The brackish saliva took more swallowing down.

“Of course,” I said. “of course we will reimburse you for the damage. If you will have a man replace those bent pieces we . . .”

“That won't do!”

Assuming that his blood-lust was running in its usual channel, I tossed honour to the winds.

“And, of course,” I added hastily, “Tom shall be severely punished. Severely.”

“You heard me,” said Mr. Barker. “That won't do.”

The very smell of Miss Crouch's room in the Westall School, that long-forgotten smell compounded of chalk dust and hopelessness, stifled me as if it had never left my nostrils.

“What . . . what do you mean?”

Apparently, both my tone and appearance were most satisfactory. As Mr. Barker came a step closer to me, he smiled. It was the only time I had ever seen him smile, and I hope I never see anything like it again. His words fell like lead plummets, a double stop between each of them.

“You will measure these straps. You will find duplicates. You will then put them in place with your own hands.”

Well, after all, the human spirit however weak can only stand for just so much damned foolishness. I was not yet strong enough to laugh, but as Mr. Barker wound up his old-time showboat Simon Legree effect, my nervous nausea vanished, and I felt human dignity flowing back into me like an intoxicating tide.

“Look,” I said, still speaking as mildly as I could. “The bolts are rusty and my hands aren't strong. You'd really better. . . .”

He cut me off.

“Take your choice. Do this with your own hands, or I call the police.”

It was too ridiculous to go on with. Here, obviously, was the cue for my exit, on the perfect curtain line. Casual, it should be, but insidious; the kind of remark that gets under a man's skin and leaves him tossing through the night as he searches in vain for the comeback that might have topped it. I took breath, I opened my lips.

And somewhere behind me a separate self watched and listened, drop-jawed, as I drew myself up to my full five-foot-two, extended one hand, the forefinger pointing, and thundered:

“Thou hast appealed unto Caesar!”

At least I can't say that I failed of an effect, though the effect was hardly what I had intended. As I turned for my all-time-record getaway, the look upon Mr. Barker's face was, as nearly as I can get it into words, a look of anguished disbelief against belief; the look that a man might wear if in the space of a single day he had found not only a unicorn in his garden but a mermaid in his bathtub. I guess he just hadn't put me down for the type, if there is such a type.

Anyway, the cops said, “Ah, that old sorehead, we had too much outta him already. Fa'get it, lady, and tell your kid to do likewise.”

It was not until I had hung up, almost smiling, that I remembered my car, still parked in Mr. Barker's drive. And I suppose that it will be years before I stop interrupting my stories about Pat's charade and the rabbi's spectacles with more plausible, if less spectacular, payoff lines for my little turn with Mr. Barker.

Mrs. Exeter's August 1 list

If she's the woman we think she is, Mrs. Exeter isn't the least bit fazed by the title of this issue: Young Ways to Wear the New Fashion. She knows that a good "young" fashion—if it meets certain requirements of fit, has real quality of look—may suit her as well as her daughter. (The suit on the cover's a case in point.) Besides which, having already taken a peek at this issue, she's probably spotted some nuggets of absolutely ageless fashion—they're listed here, and include several costumes that seem to have been made for her (even though her name doesn't come into the notes accompanying them).

Page 97: First off, the very first fashion-news in this issue—the silk-shirt era. It's an era Mrs. Exeter can revel in. These shirts are softly-tailored, feminine, pretty, and long-sleeved (important point for many Mrs. E.'s). They open up delicious possibilities for handsome cuff links, for pearls or gold chains: Mrs. E. likes the real thing here. Though she finds white silk shirts enormously flattering, Mrs. Exeter may want a few in colours, to blend with her cashmeres and tweeds. She might consider the entire shirt-skirt-and-sweater costume on page 116—all, in sizes 10 to 18.

Pages 122-123: If Mrs. Exeter's the kind who often shows her heels to the pack on country walks, she might wear, this autumn, a flat shoe in the newest of colours—red.

Pages 144-145: Meanwhile, news from the ranch, in mutation mink, natural ranch mink. Mrs. Exeter's eye will light on these good new lengths of fur—a hip-length cape, a three-quarter-length coat, a yardstick for elegance that's news either way.

Pages 146-147: Jersey suits—a fashion just reaching its peak, and a most becoming one. The suits at centre and right are particularly commended for Mrs. E. (though she should shun all belted suits if her waistline is not What It Was). Both have below-elbow sleeves, and both offer superb opportunities for pearls or a soft chiffon scarf at the neckline, a jewelled pin or brooch on the lapel. A softly-draped turban, or one of the new important (but not overpowering) hats, and a big handbag, would complete the look. The suits, sizes 8 to 16.

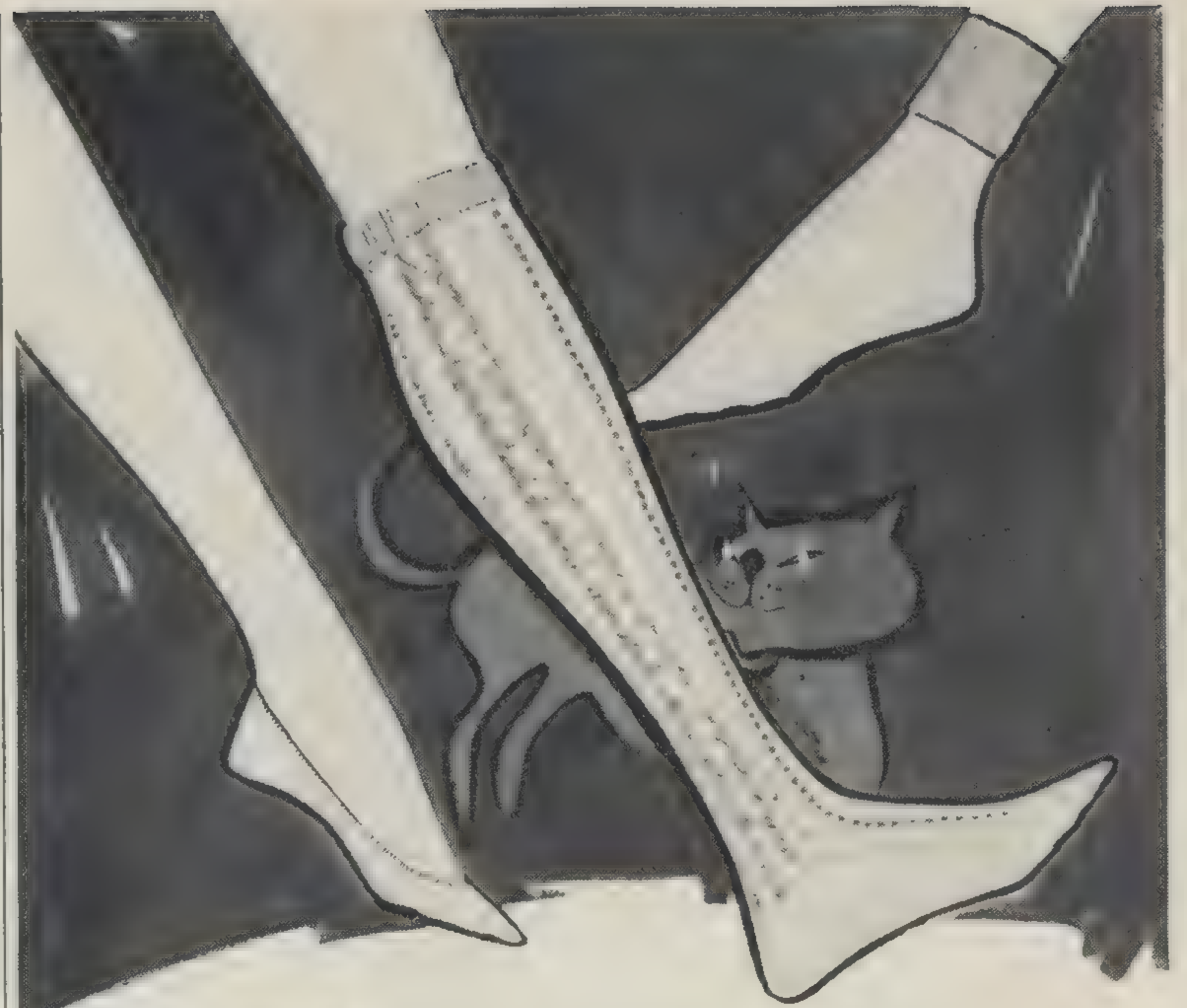
Pages 148-149: Mrs. Exeter won't have to say *this* year, "I simply can not find a black suit that looks halfway decent on me!" Here are two that play right into her hands—one in black jersey, one in black wool—both gentle in cut, both full of authentic suit-news, and both marvellous backgrounds for jewels, scarfs, hats. The suit on page 148, in sizes 8 to 14; the suit on page 149, sizes 10 to 18.

Pages 150-151: Belted suits—fine for slender Mrs. Exeters; to be approached cautiously by those on a grander scale. The left-hand suit is in sizes 8 to 18; the right-hand suit, in sizes 10 to 16.

Page 152: If Mrs. Exeter's back is one of her beauty points, the short black crêpe evening dress at the top of the page might make her little-dinner life, this season. The décolleté back gives an evening-y look, while the arms (good news for Mrs. E.!) are covered. Sizes 10 to 20.

Pages 154-155: Patterns—for the Mrs. Exeter who's in a sewing-ahead mood. The city-black dress has the news of blousing; the coat-and-dress costume might be modified by easing the fit of the dress, making the skirt a trifle fuller. Bloused-dress Pattern in sizes 12 to 42; coat-and-dress Pattern, in sizes 12 to 20.

Pages 160-161: For those nieces, granddaughters, and other young female relatives Mrs. E. can't resist shopping for—a perfect back-to-school dress, and a pretty party-going jumper and blouse. And the attached-petticoat idea is one Mrs. Exeter will approve. So sensible!



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HOW a college senior CAN WIN a FREE TRIP to Paris

Vogue's next Prix de Paris (the twenty-second in Vogue's history) is open now. Rules and entry blank appear on page 68. For the 1956-1957 college senior who's bent on winning the contest, a word of advice. Judges judge on the basis of the following points: grasp of subject matter; presentation (please, no miniature amphitheatres set up in shoe boxes—read Rule #8 carefully); writing ability; demonstration of special skill involved. Expect the contest *not* to be a cinch—it isn't. Expect to give it time and some of your best thought. Know that whether you win a top prize or not, in fulfilling the contest's requirements, you automatically acquire a certain "working" experience: the assignments given in the course of the Prix are typical magazine-staff assignments, and are read closely and carefully by Vogue's editors.

WHO WON Vogue's most recent TRIP - TO - PARIS contest

Vogue's newest winners of the Prix de Paris (the twenty-first year of the contest) are announced here—bringing the number of top winners, over the years, to 252. The contest has twelve top prizes—and a bonus besides: entrants are automatically screened for their qualifications as future employees of The Condé Nast Publications—publishers of Vogue, House & Garden, Glamour, and Vogue Pattern Book. The following college seniors took top honours in the contest for the scholastic year of 1955-1956.

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For list of shops in other cities, see page 86.

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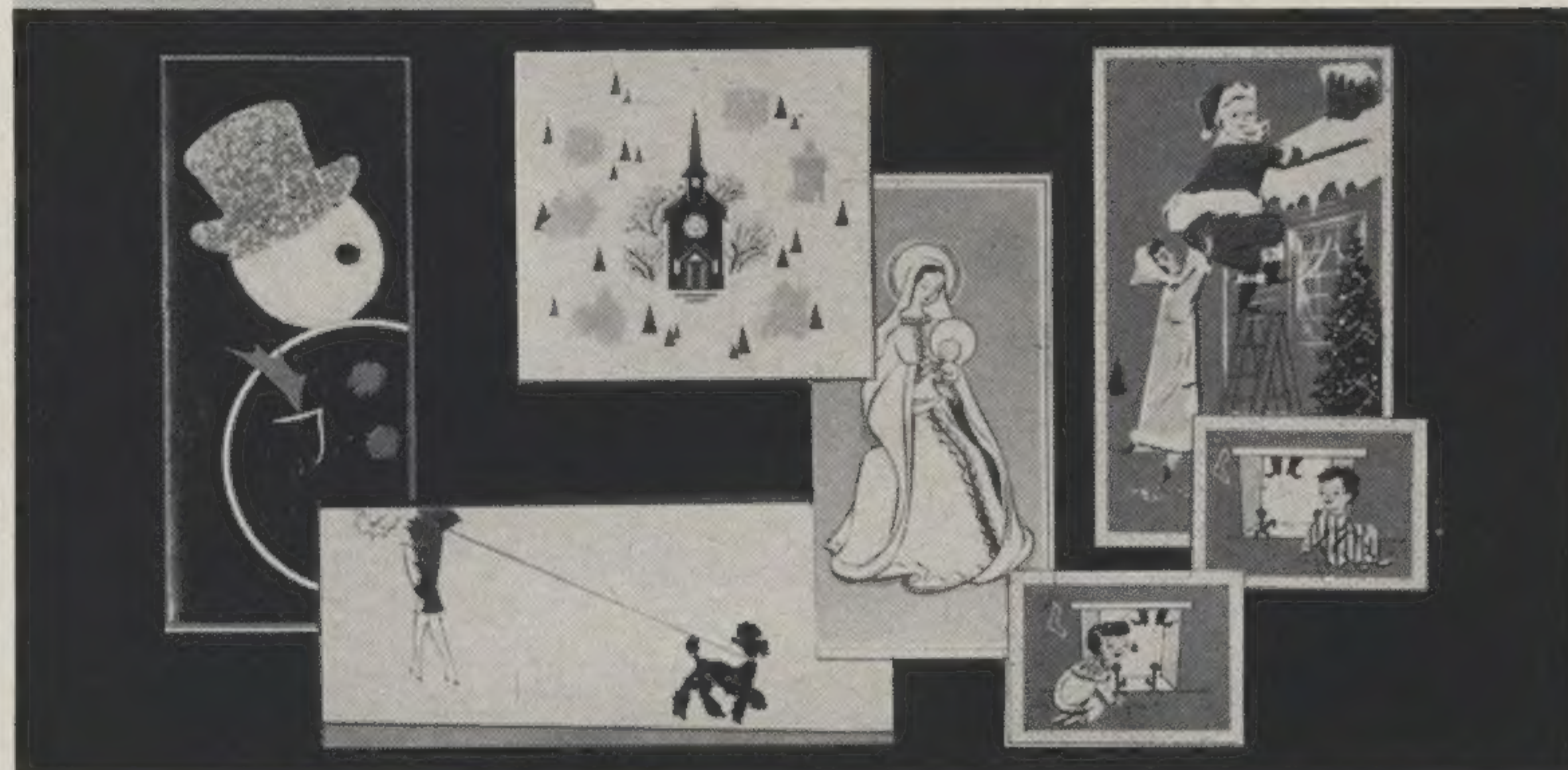
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VOGUE PATTERNS

(Back views, sizes, yardages of the Patterns shown on pages 154-155)

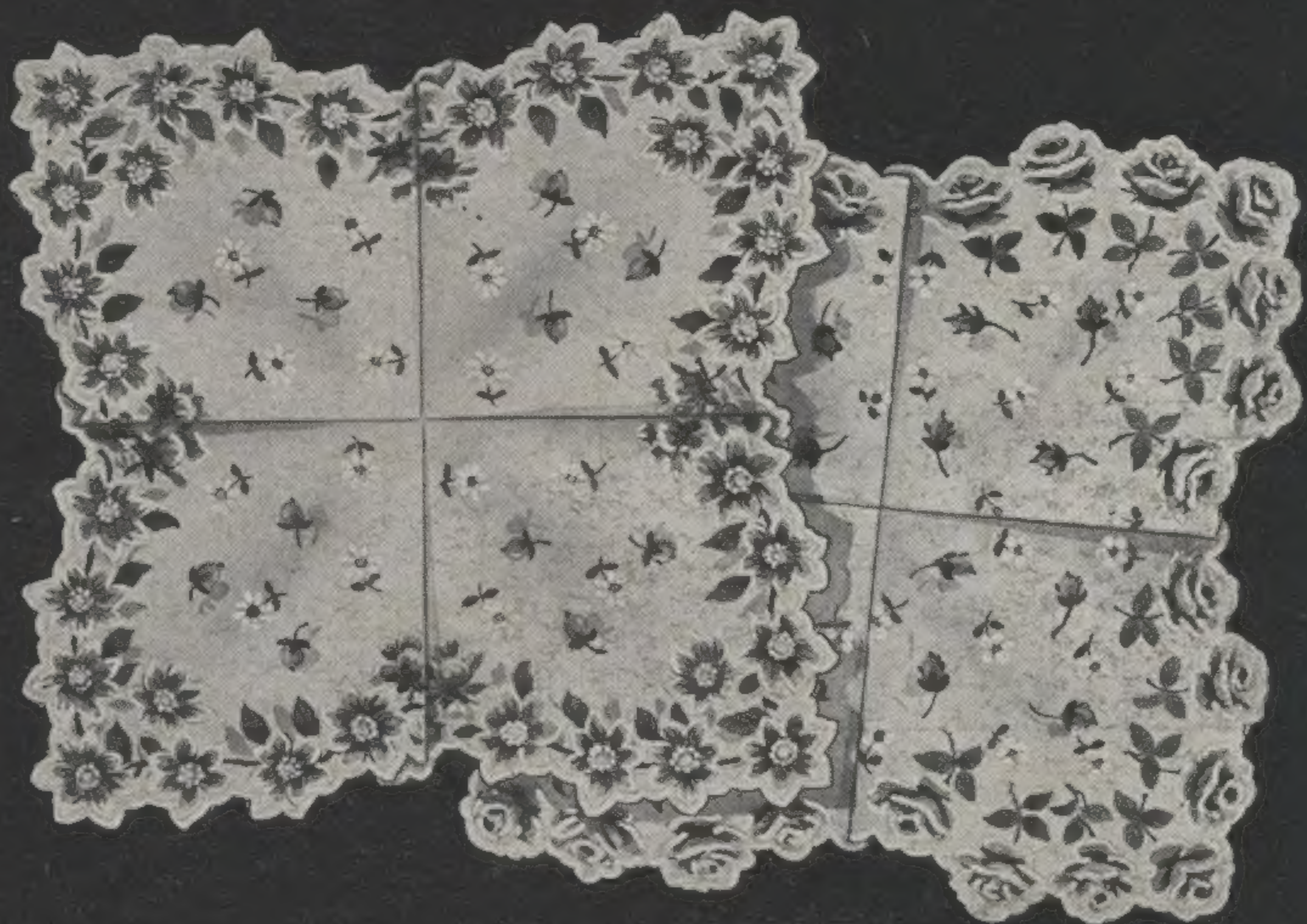


Above, left: Vogue Pattern 8927, the one-piece dress with blousing news, 12 to 42 (32 to 44). For size 14, 3 yards of 54" fabric should handle the job, allow enough room for blousing. Pattern: 75 cents.

Above, right: Vogue Pattern 923, the coat-and-dress costume, sizes 12 to 20 (30 to 38). For size 14, the dress requires 2 1/8 yds. of 54" fabric; the coat, 4 yds. of 54" fabric without nap (with a nap—4 1/4 yds. of 54" fabric). Lining fabric—extra, of course. Price: \$2.50.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

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